

MUSICAL AMERICA

VOL. XXXVII. No. 14. NEW YORK

EDITED BY

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JANUARY 27, 1923

\$3.00 a Year
15 Cents a Copy

ULTRAIST MUSIC BY MILHAUD HAS POLITE HEARING IN NEW YORK

"Polytony" of French Six Represented by Ballade and Serenade Played by City Symphony, with Composer Aiding as Pianist and Conductor—New "Negro Rhapsody" by Rubin Goldmark Played for First Time Anywhere by Philharmonic—Spirituals Used in Combination with Original Themes

WHILE priming its ears for the forthcoming first performance in America of Arnold Schönberg's "Pierrot Lunaire," that element of New York's audiences which is prepared to listen with open mind to the music of the ultraists of the day, extended a polite welcome to Darius Milhaud, when that representative of the Paris Six appeared in person with the City Symphony last week. Two of Mr. Milhaud's compositions, his Ballade, for piano and orchestra, and his Serenade, for orchestra, were presented at the Wednesday afternoon and the Saturday evening programs of the City Symphony, together with works of Satie and Honegger.

Mr. Milhaud participated in the performance of the Ballade as pianist, and conducted the Serenade. His music presented succinct examples of the "polytony," or simultaneous writing in two or more unrelated keys, which has been so much discussed abroad with respect to the music of the extreme modernists.

At the Saturday concert, Dirk Foch, who has been ill, was unable to appear to lead the orchestra, and two members of the City Symphony ensemble, Alexis Coroshansky and Sepp Morscher, shared the conducting of the program with Mr. Milhaud.

Three concerts were given by the New York Philharmonic, all conducted by Josef Stransky. At the mid-week pair, Rubin Goldmark's recently completed "Negro Rhapsody," for which a number of Negro spirituals supplied the basic material, received its introductory performances. Josef Hofmann, pianist, appeared as soloist at these two concerts. An all-Tchaikovsky program was played on Sunday, with Leo Schulz, cellist, as soloist. Greta Torpadie, soprano, appeared with the City Symphony on Sunday.

"Polytony" Has Its Day

The City Symphony, Dirk Foch, conductor; Darius Milhaud, guest conductor and assisting pianist; The Town Hall, Jan. 17, afternoon. The program: Suite, "Schéhérazade"....Rimsky-Korsakoff Ballade for Piano and Orchestra....Milhaud Two Gymnopédies (Orchestrated by Debussy)....Satie Nocturne, No. 2, "Fêtes"....Debussy "Pastoral d'Été"....Honegger Serenade (Conducted by the composer)

The coming of Mr. Milhaud, with a sample of the polytony of the Paris Six

MUSICAL AMERICA, Published every Saturday by The Musical America Company at 501 Fifth Avenue, New York, N. Y. Entered as Second Class Matter, January 25, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Saturday, Jan. 27, 1923. Vol. XXXVII, No. 14. Subscription Price, \$3.00 a Year. Copyright 1923.



Hartsook Photo

ROSA RAISA
Dramatic Soprano of the Chicago Civic Opera Association, Who Recently Added "Rachel" in "La Juive" to Her Long and Diversified List of Operatic Roles. (See Page 40)

in either hand for American inspection, was not attended by any visible commotion. The audience which became acquainted with the young ultraist in the quadruple capacity of composer, pianist, conductor and program-annotator at this concert listened complacently to his music and applauded cordially. If there were no indications of excitement, certainly there was nothing that savored of courtesy—save only the usual early departure of a considerable number of listeners. These probably had as many reasons for leaving, entirely independent of any rebellion by their ears, as the early departees of any other concert. It was not, to begin with, either a large or a particularly palpitant assemblage. A previous Milhaud adventure, for which the Boston Symphony stood sponsor, and more recent acquaintance with some works of Honegger, as well as dabblings

in the music of Casella, Schönberg, et al, had given many a very definite idea of what to expect. That once horrendous word, "cacophony," has become platitudinous and inept, and it apparently had no terrors on this occasion. If any one suffered any excruciating pain from Wednesday's excursions in disharmony, he bore it well. Some smiles there were, particularly when a jazz-like theme in the Ballade suggested a once familiar "coon song," "Hullo, ma Baby"; and when a faultless diatonic scale passage clove through the welter of conflicting keys, but they were politely restrained.

Critically, it would be easy to scoff at this music of Milhaud's. Ridicule would, indeed, be the easiest way out. The puzzled reviewer could save himself much trouble, present and future, by

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CHICAGOANS END SEASON AT HOME WITHIN LIMIT SET BY GUARANTORS

Will Not Need More Than Eighty Per Cent of Fund Subscribed — Receipts Greater Than in Any Previous Year—Longer Seasons Planned for Future—Ansseau Engaged and More French Works Will Be Given—Practically All This Season's Artists Signed—Gala Program Substituted for Annual Ball

CHICAGO, Jan. 22.—The first season of the Chicago Opera as a civic organization, backed by guarantors representing the business interests of the city, has been a success. The series of performances at the Auditorium Theater, extending over the customary period of ten weeks, has just closed, and the company now goes on tour.

The feature of the final week was a gala program on Friday evening. This took the place of the opera ball, which has heretofore distinguished the last week. The artists participating donated their services and admission was by invitation only. Among those who received cards were the 2200 guarantors of the organization and the Friends of Opera.

During one of the intermissions Samuel Insull, president of the Chicago Civic Opera Association, said that the association, in its first season under the new arrangement, had been able to live well within its guarantee, and not more than eighty per cent of the fund subscribed would be called for. The receipts have been greater this season than in any previous year, which tangible evidence of public favor has so encouraged the management that they have decided to lengthen the season by a week and a half next year. It is their hope that popular support will grow in such fashion that it will be possible to increase the season further in the future.

Practically all of the artists on the roster this year will return next season, according to Mr. Insull. French opera will take a larger share of the programs than this year. Arrangements have already been made with Ferdinand Ansseau, leading tenor of the Opéra in Paris, for his services for the 1923-24 season.

Mr. Insull thanked Mrs. Edith Rockefeller McCormick and Harold McCormick for making opera possible in Chicago; also the Friends of Opera, Clark A. Shaw, business manager; Giorgio Polacco, musical director; Harry W. Beatty, technical director, and Jesse D. Scheinman, auditor, for their cooperation and help.

Four of the conductors and most of the principal artists took part in the gala performance. Forrest Lamont, Mary McCormick, Giacomo Rimini, Lodovico Oliviero and Désiré Defrère appeared in the first act from "Pagliacci" with Richard Hageman conducting. This was followed by the Nile Scene from "Aida," under Hector Panizza, with Charles Marshall, Rosa Raisa, Maria

Alfred Hertz Re-appointed for Two Seasons to San Francisco Symphony

(By Telegraph to MUSICAL AMERICA)

SAN FRANCISCO, Jan. 23.—Alfred Hertz, now in his eighth season as conductor of the San Francisco Symphony, has been re-engaged for the seasons 1923-24 and 1924-25. This announcement was made yesterday by the Board of Governors.

The following is the text of the resolution, which was unanimously adopted: "The Board of Governors of the Musical Association of San Francisco takes great pleasure in announcing that Mr. Hertz, now in his eighth season as conductor of the San Francisco Symphony, has, by unanimous vote at the meeting today, been re-engaged for the seasons 1923-24 and 1924-25. We are sure that this announcement will meet with the approval of the music-loving public.

"The Board of Governors takes this opportunity to express again its keen appreciation of the spirit of generosity so definitely evidenced by members of

the Musical Association of San Francisco, by subscribers to the emergency and other funds, and by ticket purchasers. Only through this spirit has the continuation of the orchestra been made possible. The Board of Governors confidently expects a continuation of this generous support in increasing measure in order that the constant artistic progress so definitely evidenced may be continued to the end that our orchestra in point of artistry and personnel will be second to none."

The announcement was signed on behalf of the board by John D. McKee, president.

Mr. Hertz, before being appointed to his present post, was conductor for the Metropolitan Opera Company for thirteen years. Born at Frankfort-on-Main in 1872, he received his musical education in Germany, and filled several important posts as conductor and kapellmeister in that country before coming to America in 1902.

CHARLES A. QUITZOW.

EUROPE PLANS FESTIVALS

Berlin, Munich, Frankfort and Salzburg Promise Gala Performances

BERLIN, Jan. 17.—As announced in the issue of MUSICAL AMERICA for Jan. 6, by a cable dispatch, there will be numerous music festivals of importance in Europe in the coming summer. One of the most important of these will be held in Berlin from Aug. 20 to Sept. 14. This will be the first time Berlin has had a music festival of the kind and it will be of conspicuous interest to the musical world. The conductors who have already been engaged include Arturo Toscanini, Richard Strauss, Max von Schillings, Leo Blech and Wilhelm Furtwängler. Besides gala performances at the State Opera, there will be a large number of important concerts.

The festival at Frankfort-on-Main in July will be largely of works by contemporary composers, and at Salzburg during the first half of August, besides works of contemporary composers, operas of Mozart will be sung. Munich will as usual give Wagner operas at the Prinzregenten Theater and Mozart operas in the little rococo Residenz Theater. The names of the artists to appear have not yet been announced.

BRYK.

Bruno Walter Sails for America

Bruno Walter, who will appear three times as guest conductor of the New York Symphony, making his first appearance on Feb. 15, sailed from Europe on the Manchuria on Jan. 20, and is due in New York about Jan. 30. Mr. Walter recently resigned as conductor and general music director of the Munich Opera, to which position he succeeded on the death of Felix Mottl in 1914. Recent arrivals from abroad included Gutia Casini, cellist, and Eduard Moericke, one of the conductors of the German Opera Company to appear in America next month. Both came on the President Harding on Jan. 17. John T. Adams of the Wolfsohn Bureau sailed for abroad on the Olympic on Jan. 20 and on the same steamer was Lionel Powell, the well-known English concert manager.

Granville Bantock to Visit America in April

TORONTO, CAN., Jan. 22.—Granville Bantock, distinguished British composer and conductor, will visit the Dominion next April as a chief adjudicator for the Ontario Musical Festival, to be held at Toronto April 30 to May 4. This will be Mr. Bantock's first visit to the American continent in many years. He accompanied a touring operetta company as conductor in a visit to the principal cities of the United States and Australia in 1894-5. Best known as composer of cantatas, choral symphonies and works for orchestra, he has been active through many years as conductor, and in 1908 succeeded Elgar as professor of music at the University of Birmingham.

Gennaro M. Curci to Wed Actress

Announcement was made this week of the engagement of Gennaro M. Curci, New York vocal instructor and coach, to Elvira Caccia, an Italian actress, who has been playing as a member of the

company of her uncle, Manuel Gatti, in New York and other cities since coming to America from Italy several years ago. Miss Caccia made her last appearance on the stage in Ibsen's "Ghosts." The couple met in Carnegie Hall on Oct. 15, when she was appearing in a beauty contest and he was playing piano accompaniments for singers in a concert which was part of the program. Mr. Curci is the brother of Luigi Curci, former husband of Amelita Galli-Curci, and was her first vocal coach. The wedding will probably take place in June.

AMERICAN MUSIC IN SOKOLOFF PROGRAM

Loeffler's "Tintagiles" and Wilson G. Smith's Suite Heard in Cleveland

By Grace Goulder Izant

CLEVELAND, Jan. 22.—American music was represented in the "popular" program given by the Cleveland Orchestra, under Nikolai Sokoloff's guidance, on Jan. 14. Loeffler's "Death of Tintagiles" was the principal novelty in a program largely made up of familiar works. An interesting "Autumn" Suite by Wilson G. Smith of Cleveland elicited enthusiastic applause. The composer, who was present, rose from his seat in acknowledgment. Norma Drury, pianist, was the soloist, playing well two movements from Saint-Saëns' Concerto in G Minor. The other orchestral works were the Overture to Rossini's "William Tell"; a Järnefelt Berceuse; Grainger's "Shepherd's Hey" and the "Rakoczy" March of Berlioz.

Albert Spalding, violinist, was heard in recital at the Hotel Statler on Jan. 15 under Kathryn Pickard's local management. In Mozart's Concerto in D Minor the artist had the capable assistance of André Benoit, pianist. An interesting transcription by Mr. Spalding of Schubert's "Hark, Hark the Lark," and several of the violinist's compositions, were given. These included his "Alabama," "Sunday Morning" and the "Hurdy Gurdy" Waltz from the "Etchings" Suite, and "From the Cotton Fields." Sarasate's "Introduction and Tarantelle" concluded the concert.

At the meeting of the Fortnightly Musical Club at the Hotel Statler on Jan. 16, a program was given by the following: Jean Webster Erisman, Bessie Welker Anderson and Mrs. H. H. Lawrence, sopranos; Alice Shaw Duggan, Sara Re Qua Vick and Marie Simmilink, contraltos; F. A. Campbell, tenor; Hal S. Burr, bass; Tsuya Matsuki, pianist; Mrs. Chandler Moody, violinist, and Maurice Dufrasne, cellist. Several numbers for mixed quartets were led by C. B. Ellinwood. Mrs. Ellinwood, Mrs. Harry Goodbread, Gladys Mae Parsons and Mrs. J. E. Hikes were accompanists.

A benefit concert for needy musicians in Central Europe was given in Masonic Hall on Jan. 18 by George Ahl, violinist, pianist and composer, assisted by Clara Stadelman, soprano, the Singers' Club, led by Edwin Arthur Kraft, and the United German Singers, J. A. Nuesser, conductor. Wilson G. Smith was honorary chairman of the affair.

The fourth lecture on the "Appreciation of Music" was given by Douglas Moore at the Cleveland Museum of Art on Jan. 19. The subject was the Chromatic Fantasies and Fugue of Bach, which was illustrated by Horace Alwyne of Bryn Mawr College.

Stokowski Gets Ovation in Rome

ROME, Jan. 21.—Leopold Stokowski, conductor of the Philadelphia Orchestra, who led an orchestral concert, including Old Italian works, at the Augsteum today, received an ovation. A large and notable audience included the Princess Mafalda, who with her ladies-in-waiting occupied the royal box. Mayor Cremoneesi and several aldermen, representing the municipality, and delegations from leading musical organizations were also present. The program included, besides works of Lulli and Vivaldi, the "Pathétique" Symphony of Tchaikovsky and the finale of Wagner's "Götterdämmerung."

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MINNEAPOLIS HAS CIVIC MUSIC WEEK

Damrosch and Verbrugghen Are Guest Conductors with Symphony

By Florence L. C. Briggs

MINNEAPOLIS, MINN., Jan. 21.—Music week, proclaimed by Mayor George E. Leach, has just come to an end. The movement was led by the Civic Music League of which James A. Bliss is president, and the presence of Walter Damrosch and Henri Verbrugghen, guest conductors of the Minneapolis Symphony, added zest to the proceedings.

Chorus Day was in the hands of a committee of which Harry Anderson was chairman. Special features of the day were the eleventh municipal concert in the lobby of the City Hall at noon. The program was given by the Tegner Male Chorus of the Swedish Ebenezer Lutheran Church, Harry Anderson, conductor. Other features were the noon-hour programs in several of the stores and outlying school districts by the Arpi, Norwegian, High School, Augsburg Seminary, St. Olaf Church and the Nu Phi Epsilon Sorority Glee Clubs. Evening concerts were given in many graded schools by the Odin Glee Club, J. Victor Bergquist, conductor; the Dovre Norwegian Glee Club, O. Halten, conductor, and the Odd Fellows Glee Club, Parents-Teachers associations and the Board of Park Commissioners were among the sponsors.

Club Day was managed by the Thursday Musical, Mrs. H. S. Godfrey, president. This organization gave a miscellaneous program in the afternoon. The Elks' Glee Club and the University music department were also heard. Forty programs in all were furnished by the Thursday Musical.

The Civic Music League luncheon on Thursday and its annual banquet and ball on Saturday were held in the Curtis Hotel. Walter Damrosch, Henri Verbrugghen and Elbert L. Carpenter were guests of honor.

Of prime importance were the concerts given by the Minneapolis Symphony on Friday evening and Sunday afternoon. Walter Damrosch conducted both performances and the houses were sold out. Erika Morini was the soloist at the first, playing the Spohr Violin Concerto and Mr. Damrosch conducted Tchaikovsky's Symphony No. 4. Wagner's Overture to "Rienzi," and César Franck's D Minor Symphony were played at the Sunday concert, at which Leone Kruse sang Mozart's "Dove Sono" from "Figaro" and an aria from Verdi's "Aida." She was well received and added an encore.

Musicians' Day was marked by the playing of Carpenter's "Krazy Kat." Church Music Day, on Sunday, brought special music in all the churches, and Theater Day, in charge of James Davies, called for special music in the theaters.

American Music Day featured a program in which Harrison Wall Johnson played the MacDowell D Minor Sonata; Lora Lulsdorf sang songs by James Bliss; Wilma Naderson and Stanley Avery played the Scherzo Variations by the same composer; Harry Phillips sang the "Song of Exile" from Willard Patten's "Pocahontas" and A. M. Shuey's "The Great Jehovah." A Quintet for piano and strings by Donald Ferguson closed the program which was followed by a reception, with A. M. Shuey, George B. Eustis and Willard Patten as guests of honor. William MacPhail was chairman of the committee.

School, College and University Day in charge of T. P. Giddings, provided for concerts in the schools, also by school music clubs and orchestras in the City Hall.

The recital by Mrs. Marie Louise Bailey-Apfelbeck was an important event in the week's schedule. A Chopin program was given by this capable artist.

Dirk Foch Submits to Operation

Dirk Foch, conductor of the City Symphony, submitted on Jan. 19 to an operation on one of his ears to prevent mastoiditis. This operation was performed at Atlantic City, and Mr. Foch recovered from its effects so quickly that at the time of going to press it was expected that he would be again in New York in a few days.

A Treasure Chest of Song from America's Dawn

RARE PIECES FROM A COLLECTION OF EARLY AMERICAN MUSIC

The First Hymn Book Printed in America in English, According to Arthur B. Hunt, Lecturer and Recitalist and Collector of Music of Historic Value, Was "Urania," Published by James Lyon in 1761. The Title Page Is Reproduced Above. The Second Illustration Is from Conrad Beissel's "Paradisches Wunderspiel," Which Pre-Dated "Urania" by Seven Years. Beissel It Is Claimed Was the First Writer of Music On This Continent. The Reproduction of "Hail Columbia" with the Engraving of President John Adams Is from the Only Known Copy of the First Edition. The Title and Opening Bars of "The Battle of the Wabash" Are from What Mr. Hunt Believes to Be the Only Copy in Existence. With Joseph Hutton's Words Are Printed the Verses of "To Anacreon in Heaven" and the "Star-Spangled Banner." Mr. Hunt, Whose Collection Has Supplied the Above Illustrations, Is Seen in the Photograph Inset

By ARTHUR B. HUNT

THE first music written in America emanated from a German settlement of Seventh Day Baptists in the early part of the eighteenth century. The community life was centered about a group of buildings at Ephrata, near Lancaster, Pa., where the communal buildings were occupied by celibates. The first buildings were built in 1735, and it would be a pleasant task to give a detailed account of this strange cloister, with its poetic customs, its midnight religious services (sometimes lasting until daybreak), its weird music, its prohibition of fleshly foods which might make the voices of the celibates too coarse and worldly, its monastic garb and its quaint and beautiful cloister names.

Conrad Beissel, or "Freidsam," as he was called in the cloister, was the founder and leader of the community. It was he who undoubtedly composed the

first music on American soil, and since his knowledge of music was confined to the common chord and its first inversions, it is a remarkable fact that he was able to compose not less than 1000 tunes, set in two, three, four, five, six and even seven parts. This was all accomplished within a period of twenty years. His inspiration and stimulus for composition was his deep piety and his belief in the working of the spirit.

A curious feature of the Ephrata music was the fact that the soprano, alto and tenor parts were taken by women; the bass only being sung by men. The seven-part music for voices stands unique in musical literature. The paper, printing and binding of the Ephrata products were the handiwork of the Solitary Brethren, and the music was done in goose-quill manuscript—illuminated beautifully in blues and greens—by the nuns. It was a rule of the community, that all fruits, milk and meat were viands injurious to the voices of the singers.

In 1754, Beissel published his most important musical work, under the

title, "Paradisches Wunderspiel." The music formed the setting for verses of Scripture from the German Bible. The title page bears the naïve confession that the book is written by Freidsamen "who seeks no other name or title in this world." The illustration gives an idea of the exquisite goose-quill manuscript, and the beautiful designs which were interspersed throughout the work. The upper design depicts the Tree of Life; the lower one the Passion Flower. What a source of inspiration these designs could be to truly patriotic Americans, for motifs in textiles, and other articles of American manufacture.

The First Hymn Book

Seven years after Beissel's best production was finished, James Lyon presented to the public a collection of hymns called the "Urania,"—the first hymn book printed in America, in English. James Lyon was the first American composer, evidently antedating Francis Hopkinson. Hopkinson's claim to be the first native composer rests upon his own written statement to that effect, and

also because of the fact that one of his manuscripts is dated 1759. Lyon on the other hand published the "Urania" in 1761. This necessitated months and years of toil in the making of copper plate etchings upon paper which was imported from England. Lyon's music was sung at a Princeton commencement, two years before Hopkinson's music was included in a program there—a further argument in favor of the precedence of Lyon. The reproduction here printed is from a photograph of the title page of one of the most complete first editions of the "Urania."

In the front of the book there are twelve pages of instructions, including directions for the reading of music, transposition, sharps and flats and so forth.

There are four quaint and amusing directions for singing:

"1. In learning the 8 notes, get the assistance of some Person, well acquainted with the Tones and Semitones.

[Continued on page 36]

Los Angeles Acclaims Philharmonic for Fine Playing in Wagner Program

Local Baritone and Trio in Recitals—Cadman and Princess Tsianina Heard—Folk-song Interpreter Engaged for Spring Tour—Gamut Club Honors L. E. Behymer

By BRUNO DAVID USSHER

LOS ANGELES, Jan. 20.—Walter Henry Rothwell and the Philharmonic Orchestra of Los Angeles won a series of ovations in their Wagner program of Jan. 12 and 13. Rarely has the orchestra sounded better, both from the point of view of delicate nuance, as in the "Siegfried Idyll," "Forest Murmurs" or "Good Friday Spell," and in tonal beauty, as in "Siegfried's Death and Funeral Music," "Siegfried's Rhine Journey" and the "Faust Overture." The "Ride of the Valkyries" and "Tannhäuser" Overture were finely dramatic. But for a certain brassiness of the trumpets and trombones in the last two numbers, Mr. Rothwell achieved most gratifying tonal balance, an attainment in which the various section leaders, Sylvain Noack, concertmaster Edmund Foerstel, first chair of the second violins; Emile Ferir, principal viola; Ilya Bronson, principal cello; Ernest Huber, principal double bass; Henri de Busscher, first oboe; Sam Bennett, first French horn, and Vladimir Drucker, principal trumpet, shared.

Local Trio Heard

The Los Angeles Trio, consisting of May MacDonald Hope, founder and pianist; Calmon Luboviski, violinist, and Ilya Bronson, cellist, played Vincent d'Indy's Trio in B Flat and Dohnanyi's Sonata for Violin and Piano in C at Eball Club House on Jan. 11. The d'Indy work, despite its extreme technical difficulties, was excellently done, and the more lyrical Dohnanyi sonata had much poetic charm. Dvorak's "Dumky" Trio concluded the program. As usual, there was a large and appreciative audience.

Baritone in Recital

John Smallman, baritone and conductor of the Oratorio Society and the choir of the First Congregational Church, gave a noteworthy recital in the Gamut Club Auditorium on Jan. 12. Mr. Smallman sings and interprets with refinement. The program included songs and arias by Bishop, Tchaikovsky, Brahms, Fourdrain, Szule, Carpenter, Godard, Leroux and others in English, French and Spanish, revealing fine enunciation. Four resident composers were represented with "Noon," by Mrs. M. Hennion Robinson; "When the Ship Goes Sailing," by Vincent Jones; "The Wild Flower's Song," by Arthur Farwell, and Homer Grunn's "In the Lodges of the Sioux." Calmon Luboviski, violinist, was the assisting artist. Lorna Gregg played the accompaniments with refinement.

New Cadman Songs

Charles Wakefield Cadman, composer-pianist, and Princess Tsianina, Indian soprano, gave an interesting recital here recently. Two new songs by Cadman, "Tell Her My Lodge Is Warm," a fine idealization of the Indian musical idiom, and, even more generally appealing, "The Cry at Dawn," were immediately popular. Vocal excerpts from Cadman's

opera, "Shanewis," and his "Thunderbird" Suite, arranged for trio by the composer, were among the principal numbers. In the trio Mr. Cadman played the piano part with Sol Cohen, violinist, and Robert Alten, cellist. The concert was managed by Frances Goldwater.

Three programs of Irish music were played by the Irish Regimental Band in Philharmonic Auditorium on Jan. 12, 13 and 14, drawing large audiences. L. E. Behymer was the manager.

Music Clubs Meet

Plans for the new year were discussed at a president's conference of the California Federation of Music Clubs at the City Club on Jan. 3. Clarence Gustlin of Santa Ana, first vice-president, acted as chairman. Principal speakers were Mrs. Lillian Birmingham of San Francisco, president; Mrs. Bessie Bartlett Frankel, chairman of the extension committee; Mrs. Grace Widney Mabee, president, Wa-Wan Club; Mrs. Lucile

Spenser-Kelley, president Matinée Musical Club; Mrs. Edna Foy Neher, president Woman's Symphony Orchestra; Mrs. W. F. Goodfellow, Woman's Lyric Club, and Mrs. Lorene Curtiss, president Hollywood Opera Reading Club.

Engaged for Extensive Tour

Grace Wood Jess, interpreter of folk-songs, has been engaged by Frederick Shipman for a spring tour through the Western and Middle Western States. She is the first artist engaged by Mr. Shipman, who left for New York on Jan. 14 with the purpose of closing other contracts. Mrs. Jess has been so busy filling western engagements for the past two seasons that this will be her first cross-country tour. Raymond McFeeeters will again be her accompanist.

W. Rodman Fay, president of G. Schirmer, Inc., music publishers, spent a week in Los Angeles and southern California, making his headquarters at the local Schirmer branch, Harold Skeath, resident manager. Mr. Fay came West on a business trip and is highly satisfied with conditions. The local branch, Mr. Fay remarked, today is the largest of the firm's nine retail stores outside New York City.

L. E. Behymer and Mrs. Nellie Sparks Behymer were honored at a banquet given by the Gamut Club on the thirty-seventh anniversary of their wedding. The veteran impresario was presented with a gold loving cup. Congratulatory messages were received from numerous local and western clubs, artists and friends.

NEW CONCERT HALL FOR SAN FRANCISCO

Building Planned by Women —Hear Kreisler Quartet and Brahms Work

By Charles A. Quitzow

SAN FRANCISCO, Jan. 20.—The San Francisco Federation of Women's Clubs is arranging to erect a community club house or women's building, which will contain an auditorium available for concert purposes with seating capacity of 1200 to 1500. Subscriptions are being taken, but definite plans of construction are not yet available.

The A Minor Quartet of Fritz Kreisler had its first hearing in this city at the concert of the Chamber Music Society of San Francisco in Scottish Rite Auditorium on Jan. 9. The lightly sensuous character of the work, reminiscent as it is of the composer's popular waltz favorites, and its comparative lack of structural interest, alienated the interest of the classicists, but, judged by the volume of applause, completely won the majority of the audience, Beethoven and Mozart to the contrary notwithstanding.

Louis Ford, as leader in the Dohnanyi Serenade, Op. 10, for violin, viola and cello, created a most excellent impression. The Bach Suite in B Minor for flute and strings afforded an opportunity to hear Elias Hecht while providing solace for the intellectuals. The audience was the largest of the Chamber Music Society's season; scarcely a vacant seat could be found.

The San Francisco Symphony gave a first local performance of Brahms' Serenade in D at the Curran Theater on Jan. 12. The work was full of musical interest, the instrumental combinations were varied and beautiful and the several woodwind instruments were afforded an excellent opportunity to demonstrate their accuracy and fine tone quality. Dvorak's "Carnival" Overture, and Dukas' "The Peri," which have not been heard here for several seasons, suffered by juxtaposition with the Brahms, the first work seeming almost tawdry, and the vaunted orchestration of the second unimpressive. Mr. Hertz conducted with fine discrimination and ready adaptability to the varying aesthetic demands of the music.

Emma Calvé appeared in concert at the Arcadia Pavilion on Jan. 14 in the Card Scene, Bohemian Song, and Habañera from "Carmen"; an Aria by Handel, Suzanne's Aria from "Figaro," César Franck's "Nocturne," and other numbers. Ruth Hall, accompanist, was heard in Chopin's Scherzo in B Flat Minor. The concert was under the local management of Selby Oppenheimer.

Four resident musicians appeared before the Pacific Musical Society at the Fairmont Hotel on Jan. 11. The work of Lajos Fenster, violinist, in a Handel

Sonata and a Tartini Fugue as arranged by Kreisler was incisive, technically efficient and tonally pleasing, but lacking in repose. Correct, coherent and carefully subordinated piano parts were played by Frank Moss. Roxana Wiehe, pianist, interpreted numbers by Dohnanyi, Moszkowski, Olsen and Liszt with vigor and facility. Two groups of songs sung by Rose Relda Cailleau received warm approbation.

A joint recital was given in the Palace of Fine Arts on Sunday afternoon, Jan. 14, by Henrik Gjerdrum, Norwegian pianist, and Blanche Hamilton Fox, mezzo-soprano. Mr. Gjerdrum's numbers included "Ecossaises," by Beethoven-Busoni; Chopin's Prelude in C Minor, and Grieg's "March of the Dwarfs." "Mon Coeur s'Ouvre à ta Voix," from "Samson et Dalila," and songs by Mrs. H. H. A. Beach, Cadman, Kursteiner and others were sung by Mme. Fox.

ADVISES FEDERATION TO REALIZE ITS FULL POWER

C. M. Tremaine, in Letter to Mrs. Lyons, Makes Suggestions for Development of Organization's Work

C. M. Tremaine of the National Bureau for the Advancement of Music, in an open letter to Mrs. John F. Lyons, president of the National Federation of Music Clubs, in reply to a request for an article for the *Official Bulletin*, says that the corporate purpose of the Federation to work for the musical development of America is not yet fully crystallized among its 100,000 members, though the process is well under way. He suggests that the crystallizing of this purpose should be taken up as a serious project. Members should clearly realize the power they possess. If the value of the work they do were assessed at only \$10 a year each, this would represent a total service of \$1,000,000 a year to the cause.

"Is it not," he inquires, "the wisest course for the Federation to crystallize a desire that its services in making America musical should be made worth first \$1,000,000 a year, and then as much more as possible?" There are many ways in which this could be done, he thinks, but mostly through the local committees.

On the subject of finance, he suggests that the two funds of the Federation should be separated, that which it requires for its running expenses being kept distinct from that devoted to specific worthy causes which it fosters. Then the Federation, instead of being obliged to raise money for routine expenses, should, if it cannot increase its dues, push the endowment fund until the income from it will provide sufficient annual funds to meet this fixed expense, and in this way the financial problem will be eliminated.

BUFFALO SYMPHONY OPENS NEW SERIES

"At Home" Concert Draws Crowd—Levitzky Well Received

By Frank W. Balch

BUFFALO, N. Y., Jan. 20.—Playing to an audience of about 3000 enthusiastic music-lovers, the Buffalo Symphony, Arnold Cornelissen, conductor, opened its "at-home" series of concerts in Elmwood Music Hall on Sunday, Jan. 14. The organization, numbering about seventy-five musicians, played a delightful program, which included the Bach Concerto in D Minor for two violins and string orchestra, Henry Hadley's "Herod" Overture, Borodin's "On the Steppes," Saint-Saëns' "Danse Macabre" and the Overture to Wagner's "Flying Dutchman."

The Concerto was an exceptionally beautiful number, presenting two of the most prominent violinists of western New York, Charles Schilsky and Joseph A. Ball. In the orchestral numbers the smoothness, the tone quality, the dramatic changes without exaggeration of the score and the whole-hearted response of the individual musicians combined to make the concert one of the most pleasing of the season.

Mention is due Louise Michael and Genevieve Kraft, on the shoulders of whom fell the great bulk of the business arrangements, such as ticket distribution and publicity.

The Park-Lewis-Wescott String Quartet recently gave a concert at East Aurora, presenting a program of chamber music in highly artistic fashion and being repeatedly recalled for encores. This ensemble of young women, composed of Florence Hammond Wescott, violinist, and the three daughters of Dr. F. Park-Lewis, two violinists and a cellist, is greatly in demand, although this is their first full season before the public.

Mischa Levitzki, pianist, gave a most artistic recital under the local management of Mai Davis Smith in Elmwood Music Hall on Jan. 16. The Bach-Tausig Prelude and Fugue in D Minor opened the program, played in excellent style that quickly captivated the audience. A Chopin group, the Gluck-Brahms' Gavotte, "Jeux d'Eaux" by Ravel, two of the pianist's own compositions and works by Schumann, Liszt and Debussy composed the program, to which a number of encores were added. The Chopin group was beautifully given. To all of the other numbers, as well, was lent a precision of technique that greatly impressed the audience.

Richard Miller, tenor, who was heard in last fall's National Music Festival here, has again made a tremendous hit at Shea's Hippodrome, singing on Jan. 8 to afternoon and evening audiences estimated at 6000, which was a "repeat" engagement following an entire week at the mammoth playhouse, during which he sang to probably more than 30,000 persons. On Saturday, Jan. 20, he ends a period of seventeen straight days of recitals, including Saturday and Sunday engagements.

Charles Schilsky and Harry Cumpson, violinist and pianist, gave another of their lecture-recitals on "The Development of the Sonata" on Jan. 15. A Brahms Sonata was the composition used for illustration.

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Romain Rolland: Pathfinder of the European Soul

By P. Charles Rodda

SOME thirty-five years ago a young student in Paris stared, perplexed, at a new tract by Tolstoy. Here were his idols shattered and swept away by the man he revered. Beethoven a seducer to sensuality! Shakespeare a poet of the fourth rank, a wastrel! These were the terms used by one to whom the student had looked as "an infallible guide in the prevailing moral anarchy"; this student who had found music as much a necessity of life as bread. He thought, no doubt, of the old house on the canal in his native town of Clamecy; his first steps into the magic land of music, guided by his mother at the piano. Later he was to write of his childhood revelation. "I turned the leaves of the old books, spelling out the notes on the piano . . . and these runnels, these streamlets of melody, which watered my heart, sank into the thirsty ground as the rain soaks into the earth. The bliss and the pain, the desires and the dreams, of Mozart and Beethoven, have become flesh of my flesh and bone of my bone. . . . Whenever my spirit is weary, whenever I am sick at heart, I turn to my piano and bathe in music."

Shakespeare had become another saint of childhood days, and then, at the Normal School in Paris, he came upon Tolstoy, and found in his writings the fire to inspire new passions. Could the universal artist be the traducer of heroes? To whom, then, should he turn? In this spiritual disturbance, the unknown student took his pen and poured out to the great Tolstoy the perplexing doubts that had taken peace from him. So was written the first letter of the creator of "Jean Christophe" to the author of "War and Peace."

After some weeks, came the reply, from Tolstoy to the unknown student, thirty-eight pages written in French. "Cher Frère: I have just received your first letter. It has touched me to the heart. I have read it with tears in my eyes." The readiness to give human help not the exposition of a doctrine of art, moved Romain Rolland profoundly. In his biography of the Frenchman and European, Stefan Zweig declares that this letter was a vital experience; a deep and creative experience.* "The remembrance of his own need, the remembrance of the help then received from a foreign thinker, taught him to regard every crisis of conscience as something sacred, and to look upon the rendering of aid as the artist's primary moral duty. From the day he opened Tolstoy's letter, he himself became the great helper, the brotherly adviser. His whole work, his human authority, found its beginnings here . . . From Tolstoy's letter sprang countless Rollands, bringing aid and counsel throughout the years. . . . An infinite quantity of seed is today wafted through the world, seed that has sprung from the single grain of kindness."

* * *

IT is with much of the human quality that has moved Rolland and held him in steadfast devotion to his ideals, that Zweig pictures the man and discusses his work. He writes with the authority of a close friend, the sympathy of a comrade in ideas, the skill of an artist. From those early days at Clamecy, the hours spent at the piano, or, in the solitude of a loft, dreaming over an old edition of Shakespeare, discovered amid the dusty lumber, Rolland is followed to school in Paris, to find something almost hostile in "the clamorous and brutal materialism of the city," then on to Rome and to the beginning of his great friendship with Malwida von Meysenbug, to his first vision of "Jean Christophe."

Two years in Italy, and he was summoned to his work as a teacher at the Normal School, but before returning to

Paris he journeyed to Bayreuth where he heard "Parsifal." "This composition, which, like the visit to Bayreuth, is strangely interconnected with the genesis of 'Jean Christophe,' is as it were a consecration prelude to Rolland's future." This is the observation of the biographer; and further: "He had now acquired an extensive knowledge of reality and an unlimited sense of human con-

ten of these years his works appeared in its pages, "Jean Christophe," "Beethoven," "Michel-Ange." He received nothing in return, although his financial position was far from easy. In solitude he wrote, and looked for no renown. There was no money to spend in advertising the "Cahiers"; it was read by a small circle that grew only imperceptibly. He suffered much. Disillusionment followed

heads of rulers and academicians; he has fashioned "Clerbaul" for those who will read. What next? Shall he gain more strength from the disillusionment that once seemed overwhelming, and greater power from the receptivity that reaction has brought? It has been his way to draw sustenance for the passion of his faith from disillusionment. "He has even been the poet of the vanquished, the consoler of the despairing, the dauntless guide toward that world where suffering is transmuted into positive values and where misfortune becomes a source of strength." Here is finely summed up the author of "Beethoven," "Michelangelo" and "Tolstoy." And looming behind these works is the giant canvas of "Jean Christophe," this "living contemporary figure, on pilgrimage through the world."

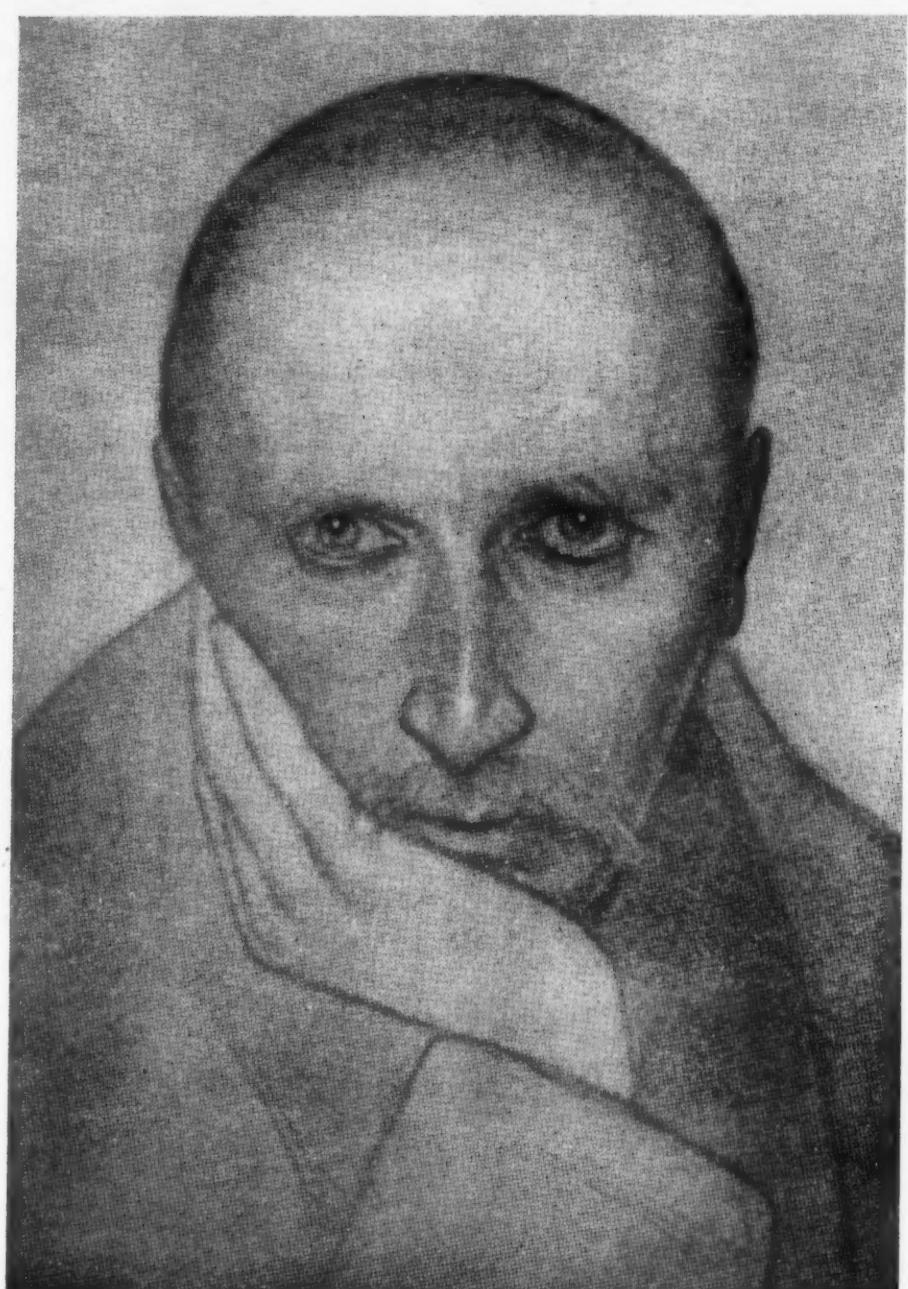
It is inevitable that "Jean Christophe" should be a constantly recurring leit motif in a work on Romain Rolland. Ever the vision is before him, and then it lives, pulses, sways the mind. What, then, is "Jean Christophe"? Zweig propounds the question and considers it at length in his engrossing way. "A cross-section of our society," says Grautoff, but as the biographer sees it, the work, in ultimate analysis, is a great heroic symphony of Europe, born out of the spirit of music, and Rolland is a musician, not an epic poet. For him, "life is not the quiescent, but the struggle against quiescence; it is creation, poiesis, the eternal, upward and onward, impulse against the inertia of 'the perpetual as-you-were.'" The power through which "Jean Christophe" conquers is that of the life we share. "And inasmuch as we love him, we grow enabled to cherish an ardent love for the world of mankind."

* * *

THE identity of *Jean Christophe* has been the subject of much discussion, and Stefan Zweig considers it anew in a chapter on the key to the characters of the work. He declares that "Jean Christophe" has no prototype in literature, but the characters have prototypes in real life. Rolland has borrowed some of the lineaments of his heroes from the biographies of great men. He characterizes as apt Seippel's description of "Beethoven" as a preface to "Jean Christophe," and admits that the opening volumes of the novel show a character modeled after the great master. "But it becomes plain in due course," he says, "that we are being shown something more than one single musician, that *Jean Christophe* is the quintessence of all great musicians. The figures in the pantheon of musical history are presented in a composite portrait; or, to use a musical analogy, Beethoven, the master musician, is the root of the chord. *Jean Christophe* grew up in the Rhineland, Beethoven's home; *Jean Christophe*, like Beethoven, had Flemish blood in his veins; his mother, too, was of peasant origin, his father a drunkard. Nevertheless, *Jean Christophe* exhibits numerous traits proper to Friedemann Bach, son of Johann Sebastian Bach. Again, the letter which young Beethoven redi-*visus* is made to write to the grand duke is modeled on the historic document; the episode of his acquaintanceship with Frau von Kerich recalls Beethoven and Frau von Breuning. But many incidents, like the scene in the castle, remind the reader of Mozart's youth; and Mozart's little love episode with Rose Cannabich is transferred to the life of *Jean Christophe*. The older *Jean Christophe* grows, the less does his personality recall that of Beethoven. In external characteristics he grows rather to resemble Gluck and Handel."

The commentator also sees the influence of Wagner's story, and also that of Ernst Decsey's life of Hugo Wolf. Indeed, the latter he views as decisive, Wolf's whole character, his method of musical creation, being transplanted into the soul of *Jean Christophe*. There are also characteristics of Mahler and César Franck. *Jean Christophe* is not an individual musician, "the figure of one living in a particular generation; he is the sublimation of music as a whole." The friendship between *Christophe* and Olivier "is designed to be the prototype of a spiritual alliance between the brother peoples. France and Germany are 'the two pinions of the west.' The European spirit is to soar freely above the blood-drenched fields of the past."

[Continued on page 38]



By Courtesy Thomas Seltzer

ROMAIN ROLLAND
From a Drawing Made in 1909 by Granié

tinuity. Whereas he had gone to Rome to study the art of the dead past, he had found the living Germany, and could enjoy the companionship of her undying heroes. The triad of poesy, music, and science harmonizes unconsciously with that other triad, France, Germany, and Italy. Once and for all, Rolland had acquired the European spirit. Before he had written a line of 'Jean Christophe,' that great epic was already living in his blood."

The revolt against hatred had begun. Indeed, it began at Clamecy, but, with his work at the Normal School, it became more and more the dominating influence in Rolland's life. He lectured on opera and accomplished much in musical research. He expanded, but always held to his primary aim. "From first to last, Rolland's leading thought has been to display, amid all the forms of man's past and man's present, the things that are really great in human personality, and the unity of all single-hearted endeavor."

* * *

THERE were years of struggle, lit by the unquenchable fires of his idealism. He was one of the first to protest on the side of justice in the Dreyfus case. Next he plunged into a campaign against the corruption and triviality of the literature then in vogue. With Péguy and Saurès he wrote and edited the "Cahiers de la quinzaine" for fifteen years, and for

upon disillusionment. His plays "died in a night" and the great creative cycles were ignored, unfinished. Then came the startling change in the drama of his life. "Beethoven" attracted attention; his other works were read. In 1912 he was unknown; in 1914 his reputation was wide. He was forewarned, even forearmed for what happened in 1914, and he went forward to the greatest disillusionment of all.

"The year 1914," says Zweig, "marks the close of Romain Rolland's private life. Henceforth his career belongs to the world; his biography becomes a part of history; his personal experiences can no longer be detached from his public activities. . . . From the hour when his most cherished ideal, the unity of Europe, seemed bent on its own destruction, he emerged from his retirement to become a vital element of his time, an impersonal force, a chapter in the history of the European spirit. . . . No longer is he author, poet or artist; no longer does he belong to himself. He is the voice of Europe in the season of its most poignant agony. He has become the conscience of the world."

* * *

WHEN the personal tragedy of Romain Rolland is considered, the tragedy which Europe and the world owns with him, then the life spirit of his works must also be considered. Out of his poignant bitterness, he has flung "Liluli" at the

* "Romain Rolland: The Man and His Work," by Stefan Zweig, translated from the original manuscript by Eden and Cedar Paul. (New York: Thomas Seltzer.)

New York Recitalists Present Wide Variety of Music

String Quartet by Novak Introduced as Novelty of Flonzaley Program—Hutcheson Completes Historical Series—Elly Ney Returns—First Song Program in Three Years by Mme. Matzenauer

AMONG attractive events of the week of concerts and recitals in New York, was a program by the Flonzaleys, in which a quartet by Viteslav Novak, a Bohemian composer not unknown to American audiences, was given its introductory performance.

Pianists in recital included Elly Ney, who made her first New York appearance this season; Ernest Hutcheson, who concluded his historical series with a Liszt program; Harold Bauer, Augusta Cottlow, Raymond Havens and Bertha Schtieman.

Among singers in recital were Margaret Matzenauer, this being her first New York song-program in three years; George Meader, Elena Gerhardt, Irene Bordoni, Minna Kaufmann, and, in joint recital, Louise Homer and her daughter, Louise Homer Stires.

Carmine Fabrizio, Jan. 15

Carmine Fabrizio, violinist, revealed the possession of many admirable qualities at his recital at Aeolian Hall on Monday afternoon, when, with Alfred De Voto at the piano, he opened his program with the Beethoven Sonata, Op. 12, No. 1, and followed it with the Concerto Romantico of Riccardo Zandonai,

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better known to this public as a composer of operas. Beauty of tone, smoothness of delivery, accuracy of intonation and a reposeful style were outstanding features of the young violinist's playing. The colorful Zandonai Concerto was given with keen insight into the different moods of the work, while Ysaye's "Rêve d'Enfant" in the last group was played with a purity of tone and simplicity of manner that caused it to be re-demanded. Greater temperamental warmth and abandon would have added to the effect of the Saint-Saëns "Havanaise" and the Vieux-temps Rondino that closed the program. Mr. De Voto's excellent accompaniments were of great assistance to the violinist. H. J.

Raymond Havens, Jan. 15

Raymond Havens departed from the accepted order at his piano recital in the Town Hall on Monday afternoon of last week by placing the novelties early on the program. Thus, three Preludes by Ottorino Respighi and Arnold Bax's "A Hill Tune" preceded the Beethoven "Appassionata" Sonata. The Respighi preludes are ostensibly based on Gregorian tunes, but in the course of the modern dressing-up to which they are subjected that element is lost sight of pretty effectually. They proved to be compositions of considerable musical interest however, notably the third, a Lento in F Sharp Minor. There was less beauty in the appropriately named Tempestoso in C Sharp Minor, though the modernized Gregorian material was here somewhat more in evidence and was not without effectiveness.

Mr. Havens played these novelties and Arnold Bax's alluring "Hill Tune," in which the composer's technical idiosyncrasies are less obtrusive than in some of his other piano works, with authority, musical intelligence and evident sympathy, with good tonal coloring and a convincing sense of atmosphere. In the Beethoven sonata and the Chopin group that followed he likewise displayed the resources of a pianist of excellent technical equipment and a reverent attitude toward his art, which was perhaps carried to the point of too great a feeling of detachment, while a wider range of dynamics would have entranced the effect of both the Vivaldi Concerto in D Minor, as transcribed by Bach and the "Appassionata." But the playing throughout was that of a young artist of taste and high ideals. H. J.

Clara Clemens, Jan. 15

Mme. Clara Clemens gave her second New York recital of this season in the Town Hall on Monday evening before an audience which was enthusiastic in its appreciation of her artistry. Mme. Clemens again proved her ability to choose lovely mosaics of song and blend them into an interesting program in which the intelligence and sincerity of the interpretations were to be admired.

Among the numbers were Cornelius' "Violet," Schubert's "Gretchen at the Spinning Wheel" and a group of Brahms' songs, sung in English, "Thou Art My Glorious Queen," "On Sunday Morn," "To My Sweetheart," "Ever Lighter Grows My Slumber" and "Serenade."

No small share of the success of the concert was due to the sympathetic accompaniments of the singer's husband,

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Ossip Gabrilowitch. His songs, "Good-Bye" and "Near to Thee," were given an enthusiastic reception, the audience eagerly seizing the opportunity of expressing their appreciation of the art of Mr. Gabrilowitch.

C. O.

Flonzaley Quartet, Jan. 16

The second subscription concert of the eighteenth season of the Flonzaley Quartet's ministrations to its congregation of chamber music votarists in New York brought the usual novelty, an unfamiliar quartet by Viteslav Novak, his Op. 22, in G, along with works by Haydn and Brahms. Earlier in the season the New York Quartet played Novak's D Minor, a later composition than the one introduced by the Flonzaleys. The latter, as enunciated with much warmth and sympathy in Aeolian Hall Tuesday evening, yielded much proof of mastery in part-writing for the strings and at the outset gave promise of being a work of unusual charm. Unfortunately, however, the composer said about all he had to say in the first of the three movements and thereafter depended on much ingenious and sometimes surprising shifts and transitions to occupy the ear. Apparently enamored of an attractive melody of a folk character—one of those tunes that can be Breton or Bohemian or Slavonian or Scandinavian and always seem indigenous—he restated and exploited this with much variety and skill in the opening Allegro. As if with intent to make it a unifying strand, he reverted to it again in both of the succeeding movements, with the result that, save for one rhythmically lively but not otherwise distinguished theme in the last section, it came to have a position of virtual monopoly in the material of the entire work.

The Haydn Quartet which followed was the B Flat Minor, Op. 76, No. 4, played with the firmness, clarity, equipoise and tonal richness for which the Flonzaleys long have been celebrated. In conclusion was the Brahms A Minor, Op. 51, No. 2, which those who like their Brahms rugged may have found a little too suave. The audience lingered to recall the players with long and hearty applause.

O. T.

Elly Ney, Jan. 16

In what was announced as her only New York recital this season, Elly Ney again communicated to a large audience in Carnegie Hall Tuesday afternoon the sense of mental and physical power

which was conveyed at her introductory American appearances last season. That she is a personality among pianists was again strongly emphasized, even for those who must temper their enthusiasm for some aspects of her playing, particularly those pertaining to tone, color, nuance and sensuous charm.

Tuesday's program began with the Brahms Sonata in C, Op. 1, a stranger to concert lists of recent years. It brought to the fore the best qualities of her art, and it was not necessary for the listener to be an aggressive Brahmsian to understand Schumann's critical enthusiasm for this early work. There was evident a noteworthy grasp of the musical ideas underlying the Sonata, and in their presentation was a rugged mastery of style in moments of larger utterance, matched by a lyrical regard for the character of the old song of the second movement, which easily lifted this performance above those that followed.

There was more of intensity than breadth in the opening statement of Beethoven C Minor Sonata, Op. 111; and although there were strong contrasts in dynamics as between passages which were hurled forth with an Amazonian vigor and those which were played softly and restrainedly, something more of gradations and of degrees of tonal weight, as well as of color, within these quiet stretches would have militated against the monotony which at times descended upon them. Here, as in the Beethoven's Six Variations in F, Op. 34, the pianist seemed to seek beauty of a sculptural order rather than sensuousness of tone or variety of shading. The program, which was maintained at a very serious and, indeed, somewhat ponderous level, also included Bach's Chromatic Fantasia and Fugue and Schubert's "Wanderer" Fantasia. The audience was an exceptionally enthusiastic one.

O. T.

Elena Gerhardt, Jan. 16

Before beginning her program in Carnegie Hall on Tuesday evening of last week, Elena Gerhardt, by proxy, pleaded a cold. Her singing, however, suffered to a barely perceptible degree, and gave more than satisfaction to her large and expectant audience. Indeed, this was a night of rare song, with moments of sheer delight and periods of exquisite beauty. The work of Coenraad V. Bos at the piano was on the same plane of excellence as that of the

[Continued on page 30]

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Dear MUSICAL AMERICA:

The good people of Austin, Tex., are very much exercised as to whether the joke is on Paderewski or on the Texas Legislature.

Hearing that the great virtuoso was booked for a concert in Austin during the legislative session, Representatives Frank Coffee and Joe Moore of Hunt County introduced and secured the passage of a resolution inviting him to appear before the House and sing on the occasion of his visit. The resolution referred to the distinguished Polish pianist as "a Russian singer noted for his wonderful baritone voice," and in that form was unanimously adopted by the House.

What is fame after all?

* * *

If you were a musical critic of a great New York daily paper, with all the responsibilities involved in that official position, and you were called upon in the line of your duties to review a composition of your own, produced by a leading symphony orchestra, what would you do? Would you tackle the job or would you delegate it to one of your talented assistants?

This proposition recently came up before Deems Taylor, the critic of the New York *World*, and as he is a very courageous gentleman, he went at it *con amore*. The way Deems diagnosed the case was simple.

Knowing, according to the most reliable researches of our scientists, that not a single atom in our body lasts more than seven years, Deems figured that as this composition of his, produced by the Philharmonic Orchestra at Carnegie Hall, was ten years old at least, the Deems Taylor that wrote it was defunct, had passed out, while an entirely new Deems Taylor was on the job in the shape of the present critic of the *World*, so he felt that he could with perfect complacency and justice criticize his own composition. This he did in a most laudable manner.

Alluding to the "Siren Song," for that is its name, as a posthumous work, written by a young man whom he imperfectly—though fondly—remembers, he described it as "promising with a certain freshness of feeling and a disarming simplicity of utterance that partly atoned for its lack of well-defined individuality." He admitted that the spirit of Wagner undeniably hovered over much of it, but that the orchestration was fairly good, and, on the whole, the instrumentation, if not brilliant, was sound. He conceded that Mr. Hadley and the orchestra gave the work a colorful and spirited performance. He came to the final conclusion that the "Siren Song" interested him and that he would like to hear more works by the same composer.

It should be said that all the critics frantically applauded the work of their *confrère*, but it was left to Henry Theophilus Finck, the veteran critic of the New York *Evening Post*, to refer to it as "a fine mood picture and well worth keeping in the repertory." And then Finck told how the audience tried hard to induce the composer to come forward, but in vain. Hadley came forward again and again. He made the orchestra rise, the applause continued, but no Deems Taylor appeared. Finck says that when he reproached Deems for his

excessive modesty, Deems replied: "I'll atone for it by praising the piece in tomorrow morning's *World*."

Therefore, says Finck, while he was listening to this "Siren Song," the thought occurred to him that if this young fellow, who has been a professional critic only one year, can already compose so well, "what masterpieces might not be created—if we only had time—by veterans like Krehbiel, Henderson, Aldrich and myself."

Apropos of the production of the "Siren Song," I will let you into a secret.

It seems that dear Deems had sent this piece to Stransky, the conductor of the Philharmonic, and not hearing from Stransky for a longer period than he thought was necessary to properly examine and digest it, he followed the trail and found that it still lay in a pigeon hole in Stransky's desk and had not even been taken out of the wrapper, so he took it home, sadly reflecting upon the fate of the American composer and the difficulty he had in getting opportunity to have his works heard.

When, later, Deems was made critic of the *World*, Stransky wrote him, saying that he would be delighted to produce any of his works that Deems might send him.

It is but fair to Stransky to say that he has the credit of having produced more pieces of compositions by Americans with less favorable results than any conductor now before the American public.

* * *

If Margaret Matzenauer ever had any doubt as to her great popularity and standing with the public, it was removed the other night, when she appeared in a recital of her own in Carnegie Hall. It was a fine and representative audience which greeted and applauded her to the echo, though she was not quite at her best, because it is scarcely fair to an artist who has been singing as much as Madame had been singing at the Metropolitan to ask her to virtually walk from the operatic stage to the concert stage and do herself full justice, especially after singing an exacting Wagner rôle the night before.

However, she had the audience with her and she had the critics with her, so she can console herself that her triumph was well deserved. Some of those who were present thought that the group of English songs which wound up the program was one of the greatest successes of the evening.

* * *

Oscar G. Sonneck, the cultured editor of the *Musical Quarterly*, sends me a few lines in the course of which he says: "My crime apparently is that I am not a booster but an appraiser." This in regard to his recent reported strictures concerning compositions by Americans.

With Mr. Sonneck and his attitude I have no quarrel. We need men of his knowledge and experience to appraise the value of compositions. At the same time, if you are always telling people that they never will do a thing, they never will do it. If with justice you do not desire to overestimate such compositions as our Americans have produced, can this not be done in a kindly and constructive way, so as not to discourage talents that might at least some day produce works of value?

The plea that has been made for Americans—meaning by that term all who are here of any nationality—is not that they should receive consideration because they are Americans, but that they should not be discriminated against and denied opportunity because they are Americans, which is what has happened until recently.

While the fact that men like Mr. Sonneck guard the sacred portals to fame should be appreciated, for it is a thankless job, at the same time I think Mr. Sonneck himself will admit that but for the agitation in the matter even such works as have been heard in the last few years never would have seen the light.

* * *

The announcement has been made that Moriz Rosenthal, noted Austrian pianist, is to come to this country for a concert tour next fall. He will arrive in October.

It is seventeen years since this noted artist was in this country, when he scored an artistic success, though the financial results were not proportionate.

Rosenthal is a man of great culture. I believe he was originally a lawyer. When he first visited us, he was at the height of his fame. He was then an exceedingly charming man, speaking a number of languages, and much admired by the ladies who then adored and still adore the piano virtuoso.

Seventeen years is a long time—nearly two decades. I wonder what changes we shall find in Rosenthal and I also wonder whether he will not find a very different New York from that which he knew when he was with us before, since which time this country has been visited by any number of pianists, French, German, English, Italian, of the highest distinction, so that it is not too much to say that our standard of values has enormously increased since the memorable season in which Rosenthal's popularity vied with that of Jean de Reszke, the great tenor at the Metropolitan at the time.

It is reported that Rosenthal will come here under the management of the Music League of America, which, by the bye, is virtually an appendix of the Wolfsohn Musical Bureau. I understand, however, that Loudon Charlton, veteran manager of high standing, claims that he still has an old contract with Rosenthal, made some years ago, to come to this country, which contract was not carried out for various reasons, and, of course, during the war period was impossible.

* * *

Judging by the size of the audiences at the Metropolitan, the reproduction of Rossini's "William Tell" has met with favor. It somewhat detracts from the force of the plot of the story in which you know Tell has to shoot an apple from the head of his son as a penalty for offending the Austrian *Gessler*, who was the autoocrat of that day in Switzerland, to learn that it isn't new, as Finck says, for it was told in old Persian and Scandinavian tales long before it reached Switzerland. Evidently in those dear old times if you wanted to get even with a man who offended you, and you were the boss of the district, the thing to do was to put a great big red apple on the top of your little kid and tell you to shoot it or be shot yourself.

It was no easy responsibility for Giovanni Martinelli to take the part of *Arnold*, which is associated in the minds of old Americans with the leather-lunged Tamagno. Mierzwinski was also heard in the rôle. Martinelli, it must be said to his credit, sang in a very manly way in a fine, vibrant voice, which though not as powerful as Tamagno's, was far more musical.

By the bye, had the pleasure of lunching with Giovanni the other day. During the proceedings I asked him—like a cub reporter interviewing him on his arrival from Europe—what was his favorite rôle. After a little thought, Giovanni replied: "Radames in *Aida*."

This set me thinking. It showed that this comparatively young tenor has much of the heroic about him, and so he naturally assimilates with a rôle that is one of the most heroic in opera.

If you had met Giovanni socially, you would know that he has a most charming manner and a delightful smile, which suggests further that he belongs to the love children, the desired ones on earth. Did you ever think that, as you walk along and meet people, you can tell those who were desired and those who were not? Those who were, always carry a smile. They are wonderful "mixers," as it is called. As for the others—poor devils—they scowl at you without rhyme or reason. They just can't help it.

* * *

When Dame Nellie Melba arrived in London from Australia, she told a newspaper man: "You can't have your grand opera and your income tax at the same time." She said how glorious it would be if the English could get back to the old days of grand opera before the war, but everything in London seems to be tax, tax, tax. People can't continue to pay their taxes and support opera, so it was no use, she said, her talking about singing in opera just for the present. However, after making a tour of the provinces and giving a concert at the Albert Hall, which was quite successful, she did return to opera, singing *Mimi* in "Bohème" with the British National Company at Covent Garden last week, so the cables tell us.

We might tell Nellie that we have taxes here, and lots of them, and still we are able to give opera successfully just as we have always given more opera and better opera than they ever had in London. Come to think of it, even before the war, certainly during that period, New York has been able to attract the greatest vocal as well as instrumental stars, and it has not been merely a matter of money either. It's because we have an ever-growing number of educated music lovers.

As for the social element which supports opera here as well as in London

Viafora's Pen Studies



The Operetta Stage Lost One of Its Principal Baritones When John Charles Thomas Elected to Join the Ranks of Concert Artists. Many Audiences from Coast to Coast Have Heard Him in Recital. Mr. Thomas Counts Baltimore as His "Home" City

or in any of the great cities abroad, they may mean pretty nearly everything over there, but they are beginning to mean less and less here all the time. And that is why Gatti has it to his credit that he can say, with truth, that he has managed to get along for several seasons without a deficit and yet produce new works and revive old ones in splendid manner.

* * *

To give you an idea how recent is our musical development, do you know that they are just about to celebrate the centenary of the founding of the great house of Chickering & Sons, the distinguished piano makers of Boston, known all over the United States? The inception of this house dates back to one Jonas Chickering, second son of Abner Chickering, blacksmith and farmer of New Hampshire. In 1822 Jonas began the manufacture of his first piano. This was at the time when most of the instruments that came here were from England or Germany. Most organs or harmoniums, as they were known, came from France.

Some few American pianos had been made before the time of Chickering, but it was Jonas Chickering who raised the standard of American piano manufacture to a great height, not alone because he was by nature an artist but through his invention of what is known as the iron frame, which not only made the instrument stronger but entirely changed its tone character.

Jonas Chickering left three sons, Col. Tom Chickering, George Chickering, who used to look after the fine and imposing Chickering factories in Boston, and C. Frank Chickering, who for many decades presided over the great house in its New York home. All the Chickering's were men of culture, distinguished presence and notable for their good nature and their reputation as men of scrupulous rectitude. They had much to do with developing a love for music by sending out great artists to give concerts.

C. Frank Chickering, the New York man, lived for many years in a fine home on lower Fifth Avenue in what is today called Greenwich Village. In the early days he moved out of the old building that housed the Chickering piano on Fourteenth Street into the palatial Chickering Hall, on Fifth Avenue near Eighteenth Street. This, after his death, was turned into an apartment house. "Uncle Frank," as he was called, was an expert at the drawing of scales, that very necessary function in piano manufacture.

There is a story told of him which will illustrate his character. At that time the Chickering warerooms was the home of many musical people, some of high and some of low degree. Among these was an old, disreputable-looking miser by the name of Paine. He was the recipient of charity; he looked so desolate.

One day he walked into Chickering Hall, looking, as usual, disreputable, unshaved and unshorn. He handed Mr. Chickering a bundle tied up in an old red bandana handkerchief and asked Mr. Chickering whether he would kindly save it for him, as he had no place to put

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

some papers which were of value. Chickering, generous, put the bundle in his private safe. When Paine died, it occurred to Mr. Chickering to hunt up that bundle. It was found to contain very nearly half a million of money in bills of all denominations which the old miser had saved up. When I add that at that time Mr. Chickering was somewhat embarrassed financially, you can understand what the act meant, for half a million was as much as five or ten millions today. This will give you some idea of the man and of his high sense of honor, for not a soul knew that the old miser had as much as ten dollars in the world. His entire outfit of clothes could never have been sold for half that amount; certainly nobody ever dreamed that he had left such a colossal fortune.

Well, today the Chickering piano maintains its high reputation in the hands of the enterprising men who conduct the business after the founders passed out.

* * *

Some enterprising Englishmen have been excavating in the Valley of the Kings in Egypt and have found a perfect wealth of relics in the tomb of Tutankhamen, who reigned many thousand years ago. Among the relics was a beautiful alabaster box which contained the thick, dull gray hair of a woman. This hair, it seems, belonged to the queen, who cut it off to bury it with Tutankhamen.

Reminds me that Cosima, daughter of Liszt and widow of Wagner, did the same thing. She put her beautiful long brown hair under the pillow in Richard's coffin. Then, says a scribe in the *American*, after Wagner was buried, Cosima read a bookful of letters that he had written, secretly, to another lady.

* * *

The New York *Sun* tells a story of a certain Greek by the name of Pantages who came to this country when he was nine, having shipped as a captain's boy on a tramp steamer. He first was an actor and then became a scene shifter. Incidentally, he took tickets, acted as barker for a show in 'Frisco, sold candy. He didn't make much money but got a lot of experience.

When the Alaska gold rush came, he went up there. He didn't lose his money. He worked first as a bartender and then ran a dance hall and theater, was trusted by the miners with their gold dust and nuggets and he always played fair.

He made and lost three fortunes in the Klondike. One went up in smoke when his place burned. Finally, with a few thousands left, he went into vaudeville, extended his operations to a number of cities in the far Northwest and now owns forty houses, his operations extending from Toronto to 'Frisco, from Winnipeg to San Diego. His investment in Kansas City alone is almost a million dollars.

This, however, would not distinguish him from many others who have done about the same thing. What does distinguish him is his love for music and good music, so that in all his performances he has the best. His house managers have kicked on the ground that the box office receipts did not warrant the money that he is paying for some of the music in the musical acts. His reply is quite simple: "I want good music. I love it. I am going to have it," said he.

I commend his action to some of our theater managers and particularly to the managers of our vaudeville houses where most of the music is not only jazzy but damnable.

* * *

We don't hear much about the Chicago Opera in our daily press, but Grace Holst of the Chicago Company got her picture in the papers because she had pleased Feodor Chaliapin, the great Russian bass, so much that he presented her with an autographed photograph. Now this did not please Cesare Formichi, one of the leading Italian baritones of the company, who had long worshipped at Grace's shrine. He objected to her accepting Chaliapin's picture. Result—Grace slapped Cesare's face and that is how she got into the news of the day, with her picture, of course, which shows her to be such a sweet, smiling person that you would never think she was a slapper as well as a flapper.

* * *

The Ku Klux Klan, just now on trial in various parts of the country for outrages, seems to have used the oppor-

tunity to allay public rancor against it by contributing a purse of fifty dollars for the organ fund at the Methodist Episcopal Church in New London, Conn. This naturally resulted in a violent discussion by the church members—should the money be taken or should it not?

The Rev. M. E. Genter, the pastor, finally concluded that the money was acceptable.

Money talks, even when it comes from the Ku Klux Klan.

* * *

When Geraldine Farrar walked onto the stage of the Olympic Theater in Lynn, near Boston, she carried an armful of beautiful roses, which she held as she sang. Attached to the armful was a card bearing the name of her husband, Lou Tellegen. The result was that all the reporters got busy. They said that this showed that there was a chance of the two being reconciled after all the racket they had made in the papers with the various suits for divorce they had brought.

One reporter was so interested that he tried to question la Geraldine as she was leaving the theater in the company of friends. A member of the party knocked the reporter into the gutter on the ground that Madame doesn't like reporters.

Special telegrams sent to Lou, who is in San Francisco, brought out the statement to the effect that he had not sent his estranged wife any roses.

The conclusion is that either this was a joke played by dear Geraldine on the press in order to get a little extra publicity or some practical joker sent the flowers to her, and, as she has a fine sense of humor, she wore the roses during the concert.

At any rate, let us be thankful that the divorce suit brought by Madame will be heard by a referee. Thus the public will be spared those details which would otherwise find themselves in all the news that's fit to print.

* * *

Right on the heels of the story that Paderewski's life had been threatened in Cleveland, comes the report that Tito Schipa, principal tenor of the Chicago Civic Opera Association, had received a letter in Italian, bearing a death's head and a dagger, demanding that he pay \$50,000 within three days under threat of death. They say that just before Schipa came to Chicago this season a bomb plot at the opera house in Havana had been foiled by the Cuban police.

Schipa says this is not a press agent story, but it is the real thing and that he is carrying a six-shooter and going about with an armed guard to protect him. Well, at any rate, he got a special press report sent out all over the country.

Let me repeat, if you want publicity, get into trouble—lots of it.

* * *

Evidently the story of how Jeritza, when playing the rôle of *Tosca*, stabbed *Scarpia*, which meant our good friend Antonio Scotti, so realistically that he had to be sewed up, has reached Paris, for the report comes from there that Mlle. Delecluse of the Paris Opéra Company nearly killed Peraldi, the *Scarpia*, by thrusting a real dagger through his heart, which was so tough, so seasoned that it didn't kill him. In order, however, to placate the friends of Peraldi, a further report tells that, alarmed by the fury in the actress' eye, Peraldi caught the blade in his hand, badly lacerating it.

The cabled story to the *Herald* states that the doctors behind the scenes dressed the wound while the opera continued to the final scene, when the wound burst open and the spectators had another thrill, as "the blood spurted forth." The curtain was rung down in haste. Notice that the blood didn't come out. It "spurts." This, of course, stamps the story as absolutely true.

* * *

The Flonzaleys are with us again after a triumphal tour in Europe, and it will delight their hosts of friends all over the country to know that by unanimous judgment of the critics and the audiences who heard them, they are playing better than ever.

Today this "notable aggregation," as Barnum would call it, stands out distinctively as an organization that is an education as well as a delight to listen to. And what is best, showing the improving taste of our public, when the Flonzaleys are announced to play the house is crowded. It usen't to be so, not so long ago.

* * *

Elly Ney, the German pianist, should be heard here more often, that is if

one may judge by the enthusiasm aroused at her recital in Carnegie Hall. While the critics found opportunity to discuss some portions of her playing, at the same time they all have to admit that the audience applauded vigorously and enthusiastically, and as the audiences who go to hear such performances are composed of music lovers, surely their verdict should be accepted. That reminds me that there is a great deal of difference between the attitude of the conscientious critic and an audience. The audience goes to be entertained, to be pleased. It represents the general effect made by an artist. In the case of Mme. Ney there can be no doubt but that the verdict was unmistakable.

* * *

Happened to come across a column in the New York *American* credited to Max Smith in which, in commenting upon Alexander Siloti's piano recital some weeks ago, he recalled the story that when Siloti began taking lessons from the great Liszt, Liszt warned him not to take "Sitz-Baths" on certain notes.

I have a high opinion of Max Smith, but I was rather shocked to see him describing de Gogorza in the same notice as an "accomplished violinist." Well, mistakes will happen, even with the best regulated critics.

* * *

An effort is being made in Montreal to give a concert for the benefit of Mme. Albani, who is now seventy-one years old and living in reduced circumstances in London because her fortune was lost by unfortunate investments for which she was not to blame.

You know Mme. Albani was originally Mlle. Lajeunesse, born in Canada. She went to Albany, where she found a number of friends who aided her in her career, so she adopted the stage name of Albani. She became a great success and appeared under Abbey at the Metropolitan, and, before that, with the Strakosch companies at the Academy of Music. She was a great favorite in oratorio as well as opera in London. Lamperti of Milan was her teacher. During her career she married Ernest Gye, then manager of Covent Garden Opera House in London. Now the poor, dear old lady is in want. When she was forced to retire from the operatic stage, she sang in vaudeville and later took up teaching.

It is to be hoped that some of those who still remember her beautiful voice, her charming personality, will contribute to the fund, which they can do by addressing the editor of the *Montreal Daily Star*.

* * *

Isadora Duncan, well-known dancer, has come into the limelight again, not alone because of her dancing and because she was boycotted in certain cities where the mayors considered her performances to be too seductive to the male sex, but because of apparent trouble with Serge Essanine, her Russian poet husband, whom she brought with her to this country and who had difficulty, you may recall, in being admitted.

According to the report, while she gave a performance at Carnegie Hall, her husband sat in solitary glory back stage, but he didn't speak with Isadora, nor did Isadora speak to him, all of which was duly reported to an anxious world by the daily press.

* * *

Two lovelinesses of doubtful age but charming appearance sat next to me at the opera. Said one: "Why don't they print a proper program?"

"What's the matter with the program?" said the other loveliness.

"Because," said the first one, "you can't tell from this program who's who in the boxes. The program says, 'Mrs. De Puyter Gottrocks, odd Wednesdays.' Now, how can I know when it's an 'odd Wednesday'? How can I tell whether that stout lady in the green dress, cut low, and the diamonds, is Mrs. Gottrocks or somebody else who is sitting in that box?"

"But, my dear," said the other loveliness, "this is not Wednesday but Thursday."

* * *

Even if you are a Hawaiian and can play on the ukelele, don't try to pay for a dinner by playing a few tunes, especially if your host is a Chink. I say this because Kile Nui, a Hawaiian and a Brooklynite, tried it and was promptly arrested. He was charged with disorderly conduct. He had dined in the shop of Lee Gun. After he had devoured the shark's fin soup, he offered to pay by playing a few tunes on his ukelele. This led to trouble.

It seems that Kile Nui had at first de-

manded the Hawaiian dish, poi. This Lee Gun was unable to supply. Thus, after much argument, shark's fin soup was accepted as a compromise, but when after Nui offered to pay with music, Lee Gun expressed displeasure. After words failed, both Nui and Lee Gun hurled plates at each other and, when the plates gave out, the cups and saucers followed. Detective Honan, according to the voracious scribe who wrote the story, took both of them before the magistrate, who, after hearing the evidence, took the case under advisement and asked both parties to submit briefs, says your

Mephisto

A PLEA FOR GOOD TONE

W. J. Henderson Discusses Essentials of Singing

"A vast majority of the public singers of today cannot correctly sing a simple scale, and more than half the pianists cannot play one, except very slowly," says W. J. Henderson, music critic of the New York *Herald*, in discussing the essentials of singing in an article in the *Outlook* for Jan. 10 on "The Enjoyment of Music." He points out that loudness of tone and ability to emit sounds of unusually acute pitch are not among these essentials, though one might think they were, he says, in observing the character of the demonstrations made by Metropolitan Opera audiences.

If singing is to be good, the tones must be beautiful, Mr. Henderson says, for the materials of artistic expression must always be beautiful. Through false ideas of art, we have pictures, sculptures and poems on revolting and ugly themes, but great statues cannot be made with mire, great pictures with dirty water, nor great songs with rauous sounds. "When you go to the opera, you hear a vast amount of ugly tone, sometimes shrieking, sometimes growling, sometimes almost barking. The plea in extenuation is that dramatic utterance demands these things. The fact that the passionate eloquence of the orchestra never requires barks on the trombone, quacks on the clarinet, or squeals on the violin does not occur to those who make this plea, nor do they note the pregnant fact that there is nothing on the printed page of the score to indicate the delivery of anything but musical tones. Bad tone is abnormal."

Mr. Henderson regrets that the young singer of today is unwilling to undergo the long and scientific training required to secure perfection in his art. In a critical estimate of various singers, he mentions the purely musical delivery of Marcella Sembrich, the liquid melody of Nellie Melba, the "magic of the mezzo-voce" of Beniamino Gigli, and the symmetrical equipment of John McCormack, Reinhard Wernerrath, George Hamlin and Frieda Hempel.

Melba Returns to Opera in London

LONDON, Jan. 18.—The gala event of the season by the British National Opera Company at Covent Garden here was the return to the operatic stage of Nellie Melba who sang the rôle of *Mimi* in "Bohème" last night. Dame Melba had not been heard here in opera for several years and the announcement of her appearance drew a capacity house which began assembling outside the doors of Covent Garden several hours before the performance. Upon her first appearance she received an ovation which lasted several minutes. She is one of the most enthusiastic supporters of the British Opera Company and gave her services without charge. It is understood that she will sing on the last night of the present season, an occasion which will mark a further break in the traditions of the famous house, as it is to be converted into a home for musical comedy.

Judson House, tenor, and Fred Patton, baritone, have been engaged for a performance of Busch's "King Olaf" in Mount Carmel, Pa., on May 14.

America Needs More Educational Programs

Alexander Siloti Urges Performances of Music Which the People Will Consider Seriously—
Ideal of the "Popular" Concert Typified in Events Sponsored by Russian Pianist in Pre-Revolutionary Petrograd—Introduction of New and Worthy Works Important

HAS our national musical program, with its plethora of operatic, concert and recital events in the larger cities, failed to fulfill the most important function of art—the ennobling and fortifying against spiritual starvation of the national spirit? An affirmative answer to this question would be a serious indictment of so lavish an outpouring, yet the situation may be pondered profitably.

How the princely endowments of music, particularly of the symphony orchestra, in the United States might be turned to the education of great numbers of the people, while still providing a feast for soul and brain, was recently discussed by Alexander Siloti, pianist and pupil of Liszt. Before his departure from Russia, and before the revolution, he was director of a series of People's Concerts in Petrograd. The series might well form a model for an educational musical movement in the United States, the artist believes.

"Every people is instinctively musical," he says. "I know that America is unusually so. I hear your workmen sing at their tasks, just as do the laborers of Russia, whose love of melody is immortalized in the 'Volga Boatmen's Song.' They need concerts in great numbers, if possible more than have been given in America in the past. But these must be of music which the people will consider seriously."

"It is often supposed that good music is not acceptable to the majority, but I think the reasons for their revulsion lie elsewhere. The people are pre-eminently serious, and meaningless fol-de-rol, such as one hears, for instance, at certain concerts of operatic numbers, causes them amazement and amusement. It is not so, of course, when their tastes have been debased by exposure to those programs, which are the opposite of educational. Many concerts alone are not an evidence of fine musical taste, whether given in America, Heligoland or Europe."

Programs for the People

With the so-called "popular" concert and instructive program for young persons, American orchestral leaders have attempted to supply an evident need. Yet these types of concert tend to be entertaining, rather than instructive,

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Alexander Siloti, Russian Pianist, Now Resident in the United States

according to Mr. Siloti. "The series of events I should arrange would be different from those usually given in Germany, Britain and the United States. At my 'popular' concerts in Petrograd we considered, for instance, one Russian composer in each program, somewhat as your music clubs do. The native musical idiom offered the greatest opportunity for understanding, but Bach and other classics found ready response."

"Orchestral works were played in two-piano arrangements, especially during the war years, when players were not available. Ossovsky, a pupil of Rimsky-Korsakoff and a well known musical writer, often acted as *conférencier*, explaining the works before the concert. Artists from the Royal Opera donated their services, each receiving twenty-five roubles to pay for a carriage to the hall. They said that they loved to sing for these appreciative audiences. Peasants and soldiers, some of whom had never been to a concert, listened with the greatest attention to Glinka, Moussorgsky, Rimsky-Korsakoff and Tchaikovsky programs, paying whatever they were able, if only a penny. These Sunday afternoon programs lasted an hour, and the hall, which seated 900 persons, was filled by a second audience when the concerts were repeated after an interval of a half hour. The proceeds were given to charity."

"That is the sort of program that is desirable, indeed necessary, if music is to be made a real entity in the lives of all the American people! Certain of your wealthy benefactors who desire to accomplish a supreme work for national education could do no better than set aside a fund for this purpose."

Introducing Modern Works

The introduction of new and worthy works to the public forms no small part of the function of a director of programs for the people. Mr. Siloti has filled an important rôle in the introduction of new works to the Russian public. Among those whose compositions were given in Petrograd under the artist's sponsorship is Karol Szymanowski, whom Mr. Siloti appraises as the greatest among the new Slavonic composers of the day. This composer's Third Symphony, bearing the title, "The Night," and introducing a part for solo tenor and chorus, is described by Mr. Siloti as the greatest work since Scriabine's "Prometheus." "It is, I think, the most intellectual music I have ever heard. It has a text based upon a work by a Persian poet."

Serge Prokofieff was similarly introduced by the artist, who arranged for him to conduct his "Scythian" Symphony in 1914. The now well known modernist was then twenty-three years of age. He is described by the artist as a "lyricist" fundamentally. "You may be surprised at this appraisal of mine," he says, "but I am certain that Prokofieff will do his greatest work in a lyric style. He must first, however, pass through his 'storm and stress' period." Among the younger men in Russia is Arthur Lourié, whose "Funeral Song" in memory of Alexander Bloch, the poet, is described as a very beautiful small work for orchestra. The composer visited Mr. Siloti, before the latter's departure for the United States, and played a piano version of the work for him.

Among foreign composers championed in Russia by Mr. Siloti were the French moderns, including Debussy and Ravel. Roger-Ducasse was invited to conduct his ballet suite, "Orphée," in Petrograd by him. A "Sarabande" for orchestra and chorus is highly praised by the pianist, who has played certain of Roger-Ducasse's piano works on his programs.

Mr. Siloti has made a series of appearances as recitalist and as soloist with leading symphonies in America, and he has now gathered about him a small group of advanced piano students.

R. M. KNERR.

DES MOINES, IOWA

Jan. 20.—The Alpha Beta Chapter of Phi Mu Alpha Sinfonia Fraternity of America, which was organized in Des Moines several months ago, sponsored the first of a series of chamber music concerts at the Des Moines Women's Club on Jan. 14. The Drake Trio, consisting of Paul Stoye, piano; Arcule Sheasby, violinist, and Franz Kuschan, 'cello, played Dvorak's "Dumky," Op. 90; John Ireland's Fantasie in A Minor and Cadman's "Thunderbird" Suite, Op. 63. The audience was estimated at 300 persons.

HOLMES COWPER.

TERRE HAUTE, IND.

Jan. 20.—The Second Popular Band Concert under the leadership of George Jacob was given Dec. 29. Stanley Archibald, violinist, played two groups of solos with Zelma Fugate at the piano. Alma Smith Robertson, soprano, was the principal soloist on the program of "Italian Opera" recently given by the Woman's Music Club. Mrs. Robertson, who has lately returned from extended study in Chicago, gave much pleasure by her singing. Hazel Evans accompanied. Other numbers were given by

Nelle Duncan, contralto, and Theodore Duncan, tenor, with Margaret Kintz Duncan at the piano. Mrs. J. Krohnold of Indianapolis was heard in an interesting song recital at the Council of Jewish Women. The most popular number on the program was A. Walter Kramer's "The Last Hour," the text of which is by Mrs. Demarcus Brown, a prominent Indiana woman. Margaret Kintz Duncan was accompanist. Margaret Duncan, mezzo-soprano, was the soloist at the last open forum Sunday evening recital.

L. EVA ALDEN.

Marian Meeker in Recital Welcomed Back to Muncie, Ind.

MUNCIE, IND., Jan. 13.—Marian Meeker, mezzo-soprano, a former resident of Muncie, returned after an absence of twelve years and sang to an audience of more than 1,500 persons in the Wysor Grand Opera House recently. Seldom has a native-born singer had a more cordial reception. Her voice is one of wide range and pure quality and is easily produced. Her excellent diction and interpretative powers in a program of classic and modern songs bespoke the excellence of her training under her New York instructor, Louise von Feilitzsch. The recital was given under the auspices of the Matinée Musicale in memory of the singer's mother. Mrs. William H. Ball, soprano of the First Universalist Church, was the accompanist.

NEWARK, N. J.

Jan. 20.—The Newark Symphony, Louis Ehrke, conductor, gave a concert before an interested audience at Proctor's Roof Theater on Jan. 15. The program included Beethoven's Seventh Symphony; excerpts from Rubinstein's "Feramors," and Grieg's "Peer Gynt" music. The soloist, May Korb, soprano, formerly of this city, won much applause for her singing of the "Charmant Oiseau" aria by David and a group of songs. Thelma Given, violinist, and Jerome Swinford, baritone, were presented in a joint recital under the auspices of the Newark Teachers' Association, at the South Side High School Auditorium on Jan. 18. Miss Given excelled in Vitali's Chaconne, and Mr. Swinford won especial applause for his singing of several Negro spirituals.

PHILIP GORDON.

STAMFORD, CONN.

Jan. 20.—Germaine Schnitzer, pianist, and André Polah, violinist, appeared in the second of the evening concerts under the auspices of the Schubert Study Club on Jan. 9. Mme. Schnitzer displayed excellent technique in the Schubert-Tausig "Marche Militaire," Liszt's "Venezia e Napoli" and also played numbers of Schubert, Mendelssohn, Debussy and Staub. Mr. Polah showed skill and musical feeling in works by Tartini, Bonocini, Schubert-Wilhelmj, Vieuxtemps and Mendelssohn. Both artists gave numerous encores. Miriam Allen was accompanist for Mr. Polah.

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Cantatas and Part Songs Swell List of New Music

Prize-Winning Work by Samuel Richards Gaines and Last Operetta by Late W. Rhys-Herbert Among Recent Publications—Kurt Schindler Edits Fine Examples of Sixteenth Century Spanish Motets—Transcription of Eugene Goossens' Incidental Music to "East of Suez" Included in Compositions for Piano—Louis Gruenberg Contributes Eight Songs

By SYDNEY DALTON



T HAS been said frequently that choral singing is not a popular form of activity in our land. However that may be, the fact remains that the publishers use up much paper and ink in printing choral works; and it is reasonable to suppose that they do not do it merely through altruistic urgings.

From one house (*J. Fischer & Bro.*) come four scores of varied worth, but all sufficiently meritorious to deserve production. Samuel Richards Gaines' "Robin Goodfellow," to an anonymous Elizabethan poem credited to Ben Jonson, is a work requiring skillful singing. This composition, a Madrigal for mixed voices with obbligato for two flutes (*ad libitum*), won the W. W. Kimball Co. prize, offered by the Chicago Madrigal Club last year. Mr. Gaines' part-writing is very free and effective and he has ideas.

Two works by William Lester, "The Spanish Gipsies" and "The Yarn of the 'Nancy Bell,'" are less exacting in their demands on the singers. The former is the better of the two. Naturally it is Spanish in character and the second number in it is a graceful and well made Tango. It ends with a swaying, sensuous waltz. It is published for mixed voices and for two and three-part women's voices, with piano or orchestral accompaniment. The "Nancy Bell" is for mixed voices, men's voices, and, in a high school arrangement, for soprano, alto and bass; all with piano accompaniment.

The last operetta written by the late W. Rhys-Herbert is, as he termed it, a Pseudo-farical Historical Operetta. He was the author of many works of this character for the amateur stage and had a happy knack of writing tuneful, easy choruses and solos, as this last volume, "Will Tell," testifies. R. Deane Shure's "Atonement" is a sacred cantata for four solo voices and mixed chorus. It is an uninspired work, but singable. A musical comedy by May Hewes Dodge and John Wilson Dodge, "In Old Louisiana" (*Willis Co., Cincinnati*), is a bright, catchy composition in three acts that should have a strong appeal for amateurs.

Ernest A. Dicks' "The World's Redeemer" (*Arthur P. Schmidt Co.*) is an Easter cantata that is within the capabilities of the average church choir. It has nothing particularly new or original to offer, but an easy melodic flow, both in its solo numbers and choruses, which should recommend it to choir leaders. It ends with the traditional fugal setting of the words, "Alleluia, Amen," carried out to the end of the exposition. Edward Oxenford has written and compiled the words. "The Sunbeam's Tournament," by Richard Kountz, is a unison chorus for treble voices (*Volkwein Bros.*), easy to sing, well varied and tuneful, and "A Wet Sheet and a Flowing Sea," by the same composer (*Theodore Presser Co.*), is a stirring number for male voices.

Choruses, Secular and Sacred

A budget of part songs which contains much usable material includes four for

men's voices (*Arthur P. Schmidt*). Two of them, Earl Tower's "The Open Road" and Alfred Moffat's "Haste to the Bower of Robin Hood," are rollicking songs of the open. Claude Warford's "Twilight fo' Dreamin'" (also published for mixed chorus) is a sentimental little Negro melody, carried largely by the second tenors, nicely, though simply harmonized. "Peace," by S. E. Lovatt, is a well-sustained number requiring smooth, carefully shaded singing, and "Dilly Dally," by Alfred Moffat, is brightly humorous.

For women's voices there is George B. Nevin's "The Song of the Woods," a graceful melody in six-eight time, written in three parts. C. Lloyd Stafford's "Cambria, God and Right," a Fantasia on Welsh Melodies, is for mixed voices and ends with the well-known tune, "Men of Harlech." Alice Mattullath contributes a patriotic number, entitled "Our Colors," which does not add anything of moment to this type of music.

Kurt Schindler has performed a praiseworthy service to sacred music in editing the set of Spanish Motets by masters of the sixteenth century. The three great names that stand out prominently during that period are Morales, Victoria and Guerrero, men who sustained the best traditions of ecclesiastical music and wrote enduring works. There are in this series eleven numbers (*Oliver Ditson Co.*). In the five that have come to hand three of them are by Victoria, or Vittoria, "Tennebrae Factae Sunt," "O Quam Gloriosum" and "Improperia"; one by Morales, "Lamentabatur Jacob," and one by Guerrero, "Ave Virgo Sanctissima." They are all written in the broad, polyphonic style which was the crowning glory of the church music of the early days. The last mentioned is a mighty five-part, unaccompanied creation, noble and inspiring in its fervent exaltation.

Effective Anthems Issued

Among the effective anthems there is the short "In the Beginning," from Haydn's "Creation," with brief recitatives for bass and tenor (*G. Schirmer*), and a hymn-anthem, "Just as I Am," by John Winter Thompson, with duet for alto and bass; easy numbers for general purposes. J. Sebastian Matthews' vesper anthem, "Shadows of Night," is more ambitious. It is for five-part chorus, well made and of considerable dignity. "Hail, Gladdening Light," by George B. Nevin, is melodious (*Oliver Ditson Co.*), and "Benedictus Es, Domine," by Arthur F. M. Custance, from the same press, is a solid choral number in good taste. "Upward Where the Stars Are Burning," by J. S. Fearis, has a more popular appeal, but is useful. Nicola A. Montani has contributed two churchly choruses to the Catholic Choir

Music (*Oliver Ditson Co.*), "O Salutaris Hostia" and "Panis Angelicus," both published for mixed chorus and also for men's voices. Montani writes in a dignified style that is impressive.

Piano Music of Value

It is by no means possible always to form even an approximate estimate of the worth of an orchestral work from a piano version, even if the transcription is made by the composer himself. Especially is this so when the work relies to a great extent upon colorful instrumentation. Eugene Goossens' incidental music to "East of Suez" is a case in point (*J. & W. Chester, Ltd., London*). This music, to W. Somerset Maugham's popular melodrama, is based on Chinese themes which in themselves carry an exotic flavor to the Western ear. The piano version hints of instrumentation that would overlay the bare notes with something more than a "pale cast of thought." This is as much as can be said without hearing the orchestra score, because these piano numbers are extremely unpianistic, very unrewardingly difficult and seemingly dry.

Ernest Hutcheson's "Humoresque," on the other hand (*Composers' Music Corporation*), is written by a pianist for pianists. It is also difficult, but in a thoroughly pianistic idiom, and it immediately invites attention. From the same publishers is H. O. Osgood's "Cuban Echoes," a somewhat sentimental piece but not lacking in a certain attractiveness. Felix Borowski's Capriccetto is a dainty little number in C with a middle section in F that is smoothly melodic. It requires lightness and delicacy in its playing. Liszt's "Love Dream," edited by Rudolph Ganz, is recommended to students seeking the advice of a virtuoso who elucidates the details of this popular recital work in a thoroughgoing manner. It is one of a series of ten numbers selected from Ganz's programs and edited by him.

The first two of Jacques Ibert's "Histoires" (*Alphonse Leduc, Paris; Fine Arts Importing Corporation, New York*) have been received. They are "La Meneuse de Tortues d'Or" and "Le Petit Ane Blanc." They are full of elusive color which Ibert gets through his rich and unexpected harmonies. Technically they are not difficult, but they demand a keen understanding of the capabilities of the modern piano in pedaling and tone coloring. A. Walter Kramer's Prelude, "Toward Evening" (*G. Schirmer*), has charm and real musical value. Kramer has a decided melodic gift and his harmonies have a stamp of individuality without being strained. This Prelude is slow and sustained and highly effective.

Teaching Pieces Easy to Play

Teachers who are seeking for piano material that is easy to play and at the same time of unusual worth—and what good teacher isn't?—will welcome the "Twelve Easy Little Pieces" by Vincent d'Indy (*Edition Henn, Geneva*). They are written in the classic style of the late eighteenth century, but in their harmonization they bear the touch of twentieth century d'Indy. They are all little gems, even, as in the case of numbers two, four and six, within the brief compass of eight bars. Charles W. Pearce has written six pieces that are musically in structure, though not particularly original or spontaneous in ideas. Two of them are for intermediate grade pupils (*Elkin & Co., London*), "A Song of the Hayfield" and "Maypole Dance," both based on old English folk-songs. The second in this set is bright and a good study in lightness. The remaining four are for junior students and contain material that is useful.

In a work called "The Embryo Musician," by Russell Snively Gilbert and published by the author, the simplest rudiments are dealt with and illustrated in a manner calculated to hold the interest of the child while developing his rhythmic and melodic sense. As the author points out, "The creative side of music is usually omitted with young children." This he seeks to overcome by having them complete melodies and phrases of simple design. The work includes three-part playing and embraces all the scales and key signatures.

"The Little Hanon," by Robert J. Ring (*Clayton F. Summy*), is an introduction to Czerny, Cramer and other standard technical works, based on the Hanon idea. The "First Year Haydn,"

one of the "First Year Classics" Series (*Arthur P. Schmidt*), contains ten compositions adapted, arranged and edited by R. Krentzlin, and is a comprehensive introduction to the works of the master. The series contains four volumes by Bach, Handel and Mozart, as well as this Haydn volume.

Among the New Songs

A group of eight songs by Louis Gruenberg, his Op. 15 (*Composers' Music Corporation*), is of importance, not only because Mr. Gruenberg is one of the young American composers whose work is attracting wide interest, but because these songs in themselves are of a high order of excellence, both in their faithful portrayal of the texts and in their musicianly handling, in a manner that is individual and unacknowledged. There is much variety in them, the words ranging from Dr. Thomas Campion (1601) to Andrew Lang and Bliss Carman. The titles are "The Temples," "Caravan Song," "Never Love Unless—," "There Is a Garden," "A Fantasy," "Spring," "The Moon's Minion" and "Clearing at Dawn." Rosseter G. Cole writes melodiously and in three songs—Op. 37—(*Arthur P. Schmidt*) he has added to the list of his agreeable works. "Lilacs," "Love's Invocation" and "Halcyon Song" are their titles. The second in the list is a colorful little idea, though it would have gained had it been somewhat shorter. "Three Vocal Valses," by Charles Antcliffe (*W. Paxton & Co., London*), to words by John P. Harrington, are light, catchy numbers that avoid the commonplace and are not difficult to sing.

"Goldenhair," from the pen of Elliot Griffis, and to words that are charmingly lyrical, by James Joyce, is a song that will appeal to sopranos and tenors—the range is from E to G sharp—(*Composers' Music Corporation*). It has a good humor and freshness about it that are appealing. H. O. Osgood's "Eden" is graceful and well handled in a quiet way. It is for medium voice. Selim Palmgren's "Yearnings" (*E. C. Schirmer Music Co.*) is sentimental and rather conventional in structure, but it avoids the banal. It is published in three keys. "The Touch of Spring," by Elinor Remick Warren (*Enoch & Sons*), has a touch of originality and a nice sense of balance. It is a spirited little song in which the accompanist does much of the work. Daniel Wood's "I Heard You Go By" is a simple melody in three-four time with a pleasant lilt. Both songs are available for all voices. "Sun and Moon," by Arthur A. Penn (*M. Witmark & Sons*), is in a semi-popular vein, to a poem by Gretchen Dick. It is dedicated to Reinald Werrenrath.

Four songs of the ballad type are B. Sherman Fowler's "My Forget-me-not," which is for high and medium voice and has obbligatos for either violin or 'cello; Clint. R. Carpenter's tuneful "Where'er Thou Art" (*Carl Fischer*); "The Enchanted Glade," by Lois Barker (*Boosey & Co.*), arranged as a duet that is effective in its way, and "Beyond the Bay," by Harold Austin (*G. Ricordi & Co.*), for medium and low voices. "Dorsetshire Jarge," by Ernest Newton (*W. Paxton & Co., London*), is, as the composer terms it, "a jovial song," neither better nor worse than most of its kind.

A new song by Mana Zucca (*John Church Co.*) is called "I Love Life." It has a surging melody that expresses much of the joy of living, and singers will find it a grateful number. It is dedicated to Arthur Hackett and published for high and low voice. "Lead, Kindly Light," from the same composer and publisher, is a welcome addition to the sacred song literature. It is unconventional in treatment and thoroughly religious in character. "Before Dawn," "The Coral Grove," "O Wild West Wind" and "Love's Ecstasy" are four ambitious songs by Florence Newell Barbour (*Arthur P. Schmidt Co.*). They are not to be approached lightly, either from the vocal or piano viewpoint. They are well worth the attention of singers, however. The composer achieves some realistic effects. In the first song on the words, "Such quiet came; expectancy filled all the earth and sky," there is a well managed feeling of suspense. Such appreciation of the text is noticeable in these songs. "Love's Ecstasy" is an attempt to set a sonnet (one of Mrs. Browning's, from the Portuguese), which is usually a thankless task and in the present instance not over-successful.

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REED MILLER

sang at his recital at Dickinson Seminary at Williamsport, Pa.

"LITTLE TREES" By H. O. Osgood

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Hans Letz Sees Conservatory as Bulwark of High Musical Tradition

THAT the next decade will witness an unparalleled advancement in music in this country is the prophecy of Hans Letz, concert violinist and leader of the Letz Quartet, who has recently been named head of the violin department of the New York College of Music and American Conservatory. Mr. Letz foresees the time, in the not too distant future, when every important city will boast its symphony orchestra and kindred musical organizations. A taste for music of the more substantial kind has yet to be cultivated in some sections, he observes, but education is developing a nation of music lovers. The desire to help along this work determined Mr. Letz early in his career to devote a portion of his time to teaching.

"It was while I was a member of the Kneisel Quartet, more than twelve years ago, that the idea first occurred to me," says Mr. Letz. "We were playing in a Southern city before an audience of young people who had never before heard a string quartet. The event had evidently been considered as a sort of minstrel show, for an excited curiosity met our performance of a Beethoven Quartet. Then came laughter, which grew more general as movement succeeded movement, and whenever Beethoven's music expressed itself in a more or less intense accent the audience took it as a joke, and had its anticipated fun. The realization came to me as the performance went on that this lack of understanding could be corrected most easily by actual instruction in music, and I decided then and there to devote a part of my time each year to teaching."

"As far as the study of music is concerned we have in America all that any student can wish for. There are just as cogent artistic reasons for the European student to come here for a general widening of his musical horizon as there was in the past for the American student to go abroad. There are a multitude of young artists who have never set foot



Hans Letz, Head of Violin Department of N. Y. College of Music and American Conservatory

on foreign soil who need not fear comparison with their European brethren. The next decade will bring further progress in this country. Each city will have its symphony orchestra, its chamber music organizations, and possibly its opera, while the actual instruction in music will center more and more about the leading conservatories in each center. It is the province of the big music schools to perpetuate the theories and traditions of great individual teachers, and through their effort is promoted the finest artistic authority and tradition."

The New York College of Music and American Conservatory, occupying two buildings, was founded by August Fraemke and Carl Hein in 1876. The schools have kept pace with the musical

growth of New York and have numbered among the faculty many of the leading names in music. Mr. Letz has accepted the position as head of the violin department and has already assumed his duties.

Lovette Pupils Heard in Washington Programs

WASHINGTON, Jan. 20.—Pupils of Eva Whitford Lovette took part in an attractive program at the Arts Club recently. Those heard were Jack Ward, Lorena Stockton Gawler, Gladys Hillyer, Mary Ruth Matthews, Edythe Crowder, Novello Mayo and Eva Herron. Zelma Brown was at the piano. Mary Ruth Matthews, a piano pupil of T. S. Lovette, played numbers by MacDowell, Rachmaninoff and Sibelius at a recent concert in Fort Myer, Va., and was also heard at the home of Mrs. R. H. Bagby recently.

Grace Kerns Engaged for "St. Olaf" Performance

Grace Kerns, soprano, has been engaged for a performance of Busch's "St. Olaf" at Mt. Carmel, Pa., on May 14. Other engagements include a recital at Mercersburg Academy, Mercersburg, Pa., on Feb. 6, and at the Columbus, Ohio, Festival on April 24, when she will sing in Handel's "Judas Macabaeus."

Kathryn Platt Gunn Soloist with Newburgh Choral Union

Kathryn Platt Gunn, violinist, was soloist at the annual concert of the Newburgh Choral Union, Newburgh, N. Y., on Jan. 16. Her playing of Wieniawski's "Polonaise Brillante" evoked demands for an encore, and she added a Berceuse by Paul Juon. A later group by Tartini and Hubay was followed by the "Musette" of Sibelius, given as an encore. John Cushing provided artistic accompaniments and was heard in the Strauss-

Schütt "Stories from the Vienna Woods," to which was added Liszt's "Harmonies du Soir." The chorus, under the leadership of Dr. Ion Jackson, sang Elgar's "Black Knight" and numbers by Schubert, Gounod and Cowan.

Byron Hudson Engaged for Festivals

Byron Hudson, tenor, who has been heard in several important engagements in his first season in the concert field, has been booked by his manager, Walter Anderson, for appearances at the Lindsborg, Kan., Festival, March 25 to April 1; at the Newark Festival, on programs with Jascha Heifetz and Claudia Muzio, and at the Spartanburg, S. C., Festival on May 2. Mr. Hudson will also appear with the Waterbury Choral Society on Feb. 15; in Albany on Feb. 12, and later with the Caldwell, N. J., Choral Society and in Providence, R. I.

HARTFORD, CONN.

JAN. 20.—The first concert of the season by the Hartford Oratorio Society, E. F. Laubin, conductor, was given on Jan. 16 when Gade's "The Crusaders" was presented. The chorus of 170 voices did excellent work and the soloists, Marie de Kyzer, soprano; James Price, tenor, and Jerome Swinford, bass, were much applauded. The chorus, which is in its second season, has already made a high place for itself among local music lovers. Verdi's Requiem is in rehearsal for production in May. BURTON CORNWALL.

CLEVELAND

JAN. 20.—Marguerite Sullivan, contralto, was one of the soloists in the recent concert given by the Cleveland Musical Association in honor of William B. Colson, for many years organist of the Old Stone Church. Miss Sullivan was cordially received in an aria from Meyerbeer's "Prophet," Salter's "Cry of Rachael," "Kathleen Mavourneen" and several encores.

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MUSICAL AMERICA

13

FEDERATION ACTIVE IN MICHIGAN STATE

Board at Ann Arbor Meeting
Plans to Raise Church
Choir Standards

By Helen M. Snyder

ANN ARBOR, MICH., Jan. 22.—Unremitting activity was indicated in all the reports of the departments of the Michigan Federation of Music Clubs at the mid-year board meeting on Jan. 8. Sixty clubs are pledged to Federation aims and the fact that approximately 100 towns are putting on music memory contests under club auspices also furnishes concrete evidence of the wide influence exerted by this organization.

Significant among new plans were those outlined for raising the standards of church choir music. The board gave an unqualified recommendation to the programs of chamber music just issued by the National Federation. This compilation, by Frances Elliott Clark of Camden, N. J., was described as one of the most creditable achievements of the Federation, comprising a practical list of compositions in this form of musical art.

Reports were received from the chairman of the State Artists' Bureau and the contests, publicity, education, public school music, community music, scholarships, club extension, junior clubs and ways and means departments. Much time was given to the necessary arrangements for the financing of the various departments.

Members assembled at the Michigan Union for a 12 o'clock luncheon preceding the hours of business. Mrs. Frederic B. Stevens, President of the Tuesday Musical of Detroit, hostess for the luncheon, with Mrs. Elmer J. Ottaway of Port Huron, President of the State Federation, greeted the members, among whom were: Mrs. Harry Bacher, Ann Arbor; Mrs. Dean W. Kelly, Lansing; Mrs. Norris R. Wentworth, Bay City; Mrs. C. W. Norman, Jackson; Mrs.

Harold Johnson, Coldwater; Jane Holstein, Detroit; Mrs. Theodore O. Leonard, Jr., Detroit; Mrs. Alena Green Cooke, Flint; Mrs. G. W. Kingsbury, St. Clair; Mrs. Boris L. Ganopol, Detroit; E. N. Davidson, Port Huron; Mrs. Mary H. Christie, Detroit; Mrs. H. M. Snow, Kalamazoo; Marie J. Behnke, Mt. Clemens; Mrs. Alfred Curtenius, Kalamazoo; Mrs. Whiting Raymond, Birmingham; Mrs. Arthur B. Walker, Coldwater; R. V. Stratton, Port Huron, and Mrs. James E. Thoms, Coldwater.

The members of the board were guests of the University Musical Society at a recital by Paderewski.

Preparations are being made for the State contests at Grand Rapids on March 20 and the State convention at Port Huron from May 8 to May 10.

Kathryn Meisle, contralto, appeared with the Detroit Symphony under the leadership of Victor Kolar in a popular concert on Jan. 15 in Hill Auditorium. The soloist won applause with the Spring Song from "Samson and Delilah" and Delibes' "Les Filles de Cadiz," and the orchestra played the Tannhäuser Overture, Massenet's "Scènes Napolitaines," and Ippolitoff-Ivanoff's "Caucasian Sketches."

The University Symphony, an organization of students conducted by Samuel P. Lockwood of the School of Music, gave its second concert of the year on Sunday afternoon, Jan. 14. The soloist was Clara Lundell, who played artistically Grieg's Piano Concerto in A Minor.

Earl V. Moore gave the weekly organ recital on Jan. 17. The features of his program were Guilmant's Fifth Sonata and one of Mr. Moore's own compositions, "Reverie at Twilight."

The soloists at the monthly meeting of the Matinée Musicale on Jan. 17 were Doris Howe, soprano; Emma Fisher Cross, pianist, and Florence Weldon, violinist.

Schumann Heink to Devote Proceeds of London Concerts to Charity

Ernestine Schumann Heink, contralto, who will be heard in the British Isles next summer for the first time in several years, will open her tour with a London concert in Albert Hall on June 19. She

has announced that she will give her share of the proceeds to the Home for English Sailors in memory of the time, years ago, when London opened its heart to the then unknown Wagnerian singer from Hamburg. The proceeds of her second London concert will also be devoted to some English charity. "America has given me enough to allow me to give generously to others," she said.

FEATURE CHAMBER MUSIC
IN PITTSBURGH'S WEEK

Letz Quartet and New Trio Presented—
Margery Maxwell Sings Before
Club—Organists Heard

PITTSBURGH, Jan. 20.—The Letz Quartet, under the local management of James A. Bortz, gave an interesting recital of numbers by Schubert, Raff, Debussy, Tchaikovsky, Grainger and Kreisler at Carnegie Music Hall on Jan. 19.

The Beethoven Trio presented its initial program at the Pittsburgh Musical Institute Auditorium on Jan. 8. The trio consists of William H. Oetting, piano; Gaylord Yost, violin, and Fred F. Goerner, cello. In the same hall on Jan. 17 Dallmeyer Russell was heard in a program of classic and modern piano music.

Margery Maxwell, soprano of the Chicago Opera, was heard before the Twentieth Century Club in an interesting program on the same day.

Dr. Caspar P. Koch celebrated the 1400th free organ recital at Carnegie Music Hall, North Side, on Jan. 14 with a special program.

Dr. Charles M. Heinroth gave the customary free organ recitals at Carnegie Music Hall on Jan. 13 and 14.

Earl Truxell, pianist and composer, has returned from New York, where he made records for a reproducing piano.

RICHARD KOUNTZ.

Frieda Klink, contralto, appeared in an all-Schumann program presented by Clarence Dickinson at the Brick Church, New York, on Jan. 19.

MUSIC TO BE PROMINENT
PART OF LIMA FESTIVAL

Schools Preparing for Annual Junior Eisteddfod—Program in Memory of MacDowell

LIMA, OHIO, Jan. 20.—Music will have a prominent part in the "Pageant of Progress and Mardi Gras Festival" planned for the second week of February. From an enterprise planned originally as a sort of thanksgiving celebration of this section, it has now assumed the proportion of an interstate event in which all northwestern Ohio will take part. There will be great choruses, numerous recitals and concerts in the various pagodas and pavilions and Joseph N. Du Pere, instructor of the newly organized band and orchestral department of the public schools, will present his most talented pupils in concerts. Mark Evans, supervisor of music in the public schools, will also present some of the schools' large and well-trained glee club and choral organizations with the assistance of Margaret Gregg, supervisor of the juniors in Central School, and Mary Catherine Jones in South High School.

Lima schools are preparing for the annual Junior Eisteddfod of seven Ohio communities to be held in Van Wert on April 27. Many prizes will be given at this meeting, the grand prize to be awarded to the winner of the contest for mixed voices singing "Star of Descending Night." There will be two sessions, afternoon and evening. James H. Jones, supervisor of Van Wert, is secretary; Mark Evans, Thomas Roberts and Haydn Morgan, supervisors of the Lima, Findlay and Bellefontaine schools, respectively, are directors, with C. L. Purmort of Van Wert, officer of the day.

Mrs. John W. Roby, chairman of the music department, Ohio State Federation of Women's Clubs, is enlisting the active participation of clubs throughout the state in the programs of music to be arranged for Jan. 21 in observance of the anniversary of the death of MacDowell. Mrs. Roby is cooperating with Mrs. Edgar Stillman Kelly of the National Federation of Music Clubs.

H. EUGENE HALL.

"Golden notes drip from gifted fingers of Ralph Leopold."—Toledo Blade, October 28, 1922.

"Grieg's ever fresh, beautiful piano concerto was played in effective style by Ralph Leopold, the soloist of The Cleveland Symphony Orchestra."—Cleveland Plain Dealer, Nov. 3, 1922.

"A Master Musician."—Washington Evening Star, Dec. 5, 1922.

RALPH LEOPOLD

PIANIST

Toledo Times, October 28, 1922.

"Ralph Leopold holds his audience not so much by the brilliancy of his technique, altho he has that in abundance, as by his subtle shading of tone color and his responsiveness to the varying emotions of the composer."

Toledo Blade, October 28, 1922.

Golden notes dripped from the gifted fingers of Ralph Leopold. He is above all else a maker of soft singing music. His tones are mellow and golden. He is never sentimental in his inter-relations, but brings out every bit of lyrical beauty in whatever he plays. One revels in the poetry which he weaves into his music.

Cleveland Plain Dealer, Nov. 3, 1922.

Grieg's ever fresh and beautiful piano Concerto was played in effective style by Ralph Leopold, soloist of the Cleveland Symphony Orchestra. Mr. Leopold is a pianist of eminent attainments, with a comprehensive and highly developed command of the keyboard and with clear and musicianly understanding of artistic values.

Cleveland News, Nov. 3, 1922.

Ralph Leopold as star soloist with Cleveland Symphony Orchestra played Grieg's Concerto in A Minor, and he played it brilliantly, stressing its poetry and beauty, proving that he had the proper, the correct, understanding of the work which is rare with this often repeated composition.

The Evening Star, Washington, Dec. 5, 1922.

Ralph Leopold proved himself a master musician, thoroughly winning his audience. He presented his numbers with consummate art and skill, and was repeatedly called back. Mr. Leopold has a delightful touch and shows himself fully master of his instrument.

Management: Artist's Music League

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Aeolian Hall, New York

Acclaimed by London as the World's Unique Artist

TITTA RUFFO



Photo by Illustrated News

Has Renewed His Operatic and Concert Triumphs in America. He will Inaugurate His First Pacific Coast Tour in March

OPERA—DECEMBER, 1922, and JANUARY, 1923

Mr. Ruffo's Don Carlos is impressive and robust in appearance as it is in song. He was in good voice and seemed even to improve in this respect as the opera went on. He sang with much power yet with more restraint than is usual with him, and in certain respects with great skill.—*New York Times*.

The famous baritone warmed to his task—he and his richly sonorous voice—finishing his arduous duties as Don Carlos in a manner that won unanimous praise from his admirers. He sang the cavatina "Oh de verd' anni miei" (this in the original key, too) with more than ordinary artistic reserve and discretion.—*New York American*.

Titta Ruffo, restored in voice and volume, came back to the company. Richly melodic he sang splendidly. After his duet with Mr. Mardones in the second act there was a thunderous ovation for him.—*New York World*.

Mr. Ruffo was in command of his powerful voice and sang with more than his usual discretion. His voice is unique and there have been times when he seemed to take delight in exhibitions of its volume. But yesterday he appeared to be interested in delivering Verdi's music fluently and smoothly. The results were very good indeed. Mr. Ruffo was acclaimed by his hearers.—*New York Herald*.

"Was there ever a singer quite like Ruffo? Did ever artist wield such magical power? For, after all, Caruso was a tenor—and therein Nature had already fought half his battle for him. A baritone is not a popular voice for the simple reason that it is the most prevalent voice. But here is a baritone who can cause the most conventional and proper audience to surprise itself with its uncontrolled behaviour; and when he sings to a sensation-loving audience he turns it riotous and insane."—*London Times*.

CONCERTS—NOVEMBER, 1922

He can range to the lower notes of a tenor and keep his voice bell-like. He can also rumble as deep as the fearsome Adamastor of Meyerbeerian music. Between lies a voice that rings with a large masculine, full-throated, keenly penetrating beauty.—*Boston Evening Transcript*.

The most successful concert yet given in Boston by Titta Ruffo occurred at Symphony Hall yesterday afternoon. Titta Ruffo is the idol of the Italians of New York since the death of Caruso. He is one of the last of the heroic opera singers of a decade or more ago, singers with tremendous voices. There was tremendous enthusiasm yesterday. At times he is a Niagara of tone, and his high tones are thrilling in effect and beautiful in quality.—*Boston American*.

His reception was sensational and not for many years has a singer been so honored in this city.—*Boston Traveler*.

Titta Ruffo, super-baritone, put on display his whole box of amiable tricks along with his compelling operatic genius to the unstinted approval of a huge audience at the Metropolitan Opera House last evening.—*Public Ledger*, Philadelphia.

Ruffo, as usual, took his audience by storm, being hailed with delight preceding and following each number.—*North American*, Philadelphia.

Titta Ruffo brings to the part of Don Carlos a kind of personal force that suggests the Russian Chaliapin. He is a tremendous operatic personality and this fact impresses an audience. He sang gloriously with an imposing tone, the tradition, the feeling and the technical skill that the music extracts. The audience was steadily enthusiastic and its welcome to Mr. Ruffo left him no doubt of the place he holds in the affections of Mr. Gatti-Casazza's loyal customers.—*The Evening Globe*.

His tone came with the old time ease, and it was a glorious tone. The prologue, for which his concert audience call whenever he sings at the Hippodrome on Sunday nights, was sung with more artistic finish than this robust voiced Italian baritone is accustomed to exhibit. He has sung it more sensationally in the past, but never more artistically. He was received with great enthusiasm.—*The Evening Telegram*.

Titta Ruffo, in excellent voice, sang Tonio—a quite incomparable achievement.—*New York American*.

In "Pagliacci" Titta Ruffo appeared as Tonio, singing magnificently and acting with a superb tragic power.—*New York Globe*.

Titta Ruffo last evening scored as emphatic a success before a Philadelphia audience as has been achieved by any singer for many years. In voice and in certain temperamental capacities he is easily the king of baritones. The audience was wildly enthusiastic.—*Evening Ledger*, Philadelphia.

Titta Ruffo may be called "The King of Baritones"; we know of no other on the operatic stage today who sings with such suavity, ease, beautiful tone, perfect intonation and all the other attributes of bel-canto singing.—*The Pittsburgh Dispatch*.

Mr. Ruffo's voice is unquestionably one of the most beautiful we have heard. Powerful, rich, fluent, correct and under excellent control.—*The Pittsburgh Gazette*.

He was in full, strong voice—which, in Mr. Ruffo's case, is a superlative statement.—*New York Evening Sun*.

Titta Ruffo, Italy's most sensational baritone, was in excellent voice and his 6,000 hearers were aroused to such an extent that shouts as well as applause followed his every appearance on the stage.—*New York Evening Telegram*.

CONCERT MANAGEMENT: R. E. JOHNSTON, 1451 Broadway
Associates: L. G. BREID and PAUL LONGONE

New York City
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WEEKLY SURVEY OF EUROPE'S MUSIC

"Magic Flute" is Revived in Paris

PARIS, Jan. 12.—The long heralded revival of "The Magic Flute," announced as one of the "events" of the season, occurred recently at the Opéra, where the piece was handsomely staged and presented with the finest cast available in France. Foremost in excellence were the veteran Huberty as Sarastro and Mme. Ritter-Ciampi as Pamina. As the Queen of the Night Gabrielle Monsy, a distinguished newcomer at the Opéra, sang the difficult music without transposition. Aquistapace was Papagno and the rôle of his feminine companion fared extremely well in the hands of Marthe Davelli. Rambaud was the Tamino. Reynaldo Hahn conducted and the revival had some fine imaginative settings by Dresa and Mouveau. At the same house Henri Rabaud recently conducted a performance of his "Fille de Roland."

At the Comique the "Polyphème" of Jean Cras is gaining steadily in favor. The composer, who is a naval lieutenant, enjoys a great popularity here.

One of the most interesting of recent events, especially in the circle of the "advanced," was the production of Romain Rolland's poetic drama, "Liluli," with incidental music by Arthur Honegger, at the Studio of Art and Action. The drama has been published and translated into English. The music is appropriate in spirit and contains some really fine choral passages.

The past few days brought a vast quantity of new music of which a great deal is worthy of consideration. The Lamoureux Orchestra, under the baton of Paul Paray, gave first performances of Marc Delmas' "Bateau Ivre," a symphonic poem for piano and orchestra, and "Le Jugement," a symphonic poem for voice and orchestra by Jacques Pillois. In the former work André Piltan gave a distinguished performance as soloist and in the latter the tenor part was admirably sung by Panzera. The Delmas composition is inspired by a poem of Arthur Rimbaud and the Pillois work is built upon a poem of Fernand Mazade. Both are conservative in quality, extremely well written and interesting in treatment.

Vladimir Golschmann, whose special series of orchestral concerts has roused much interest especially among the moderns, introduced a Symphonic Intermezzo by Tansman in his most recent program. The score is resolutely polyphonic and has some occasional moments of vitality and brilliance, though it sometimes shows a lack of cohesion.

The Pasdeloup Orchestra played for the first time an admirable orchestration of Debussy's "Children's Corner," made by its scholarly conductor, André Caplet. The same program brought a first performance of a suite of Four Songs for Four Voices and Orchestra by Florent Schmitt. These possess extraordinary beauty and are in the composer's best manner. They are based on poems of De Musset. Two new works by Grassi, "Chanson Nostalgique" and "La Fête du Zakkoumouk," played once before here, proved again their qualities of beauty and endurance.

Noël Gallon, Gentil and Gerard Hekking gave a program devoted entirely to the music of Joseph Boulnois, a young composer who was killed in the war. Among the compositions was a genuinely fine Sonata for Piano and Cello, of which Hekking and Gallon gave a moving interpretation.

The week also brought a first performance here of Five Pieces for String Quartet by Anton Webern, one of the best-known followers of Schönberg. The compositions were well played by the Belgian Pro Arte Quartet.

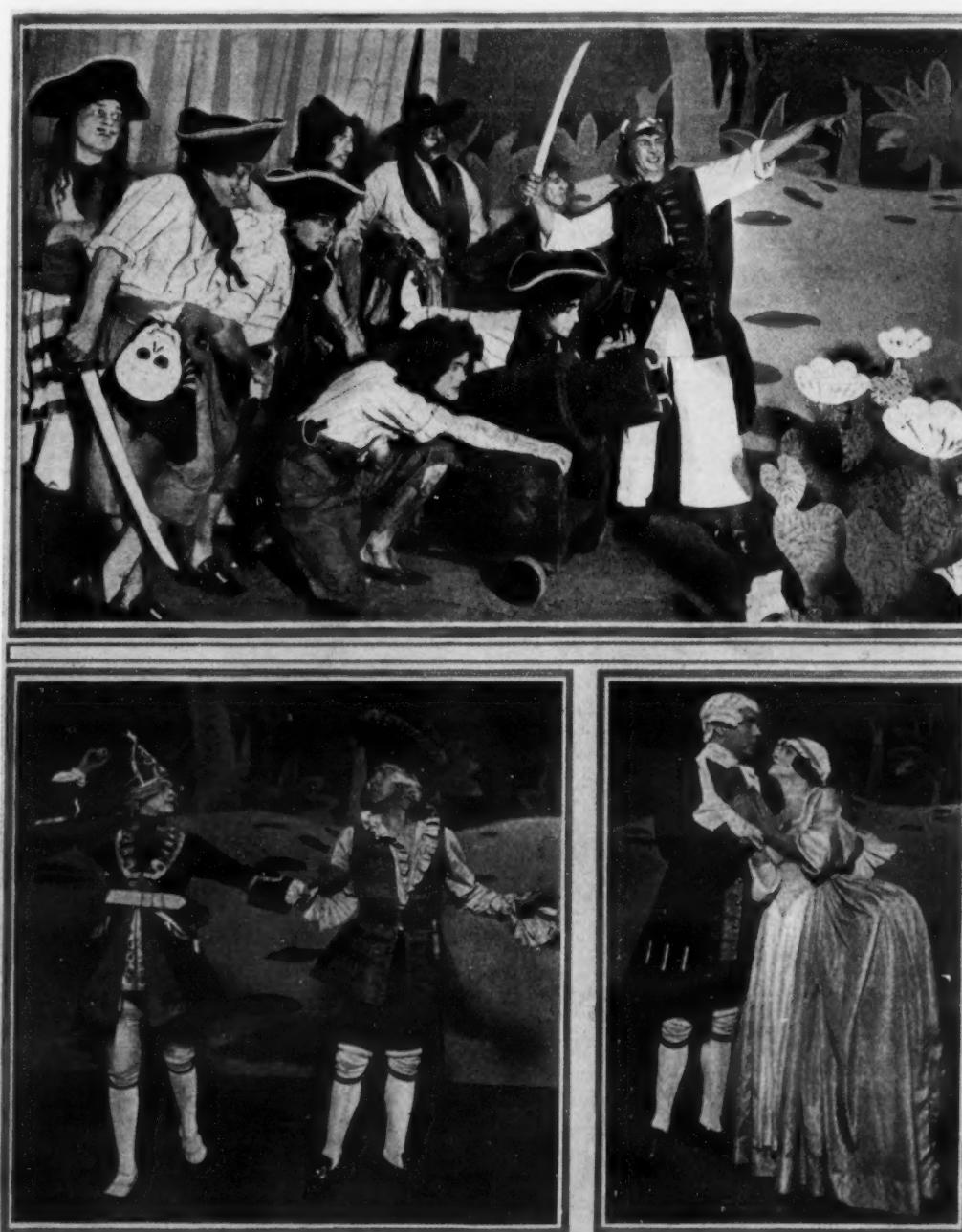
Among the overwhelming number of recitals were programs given by Edouard Risler and Alexandre Borovsky, pianists; Mischa Léon, tenor, and Fernand Pollain, violinist.

ROME, Jan. 12.—May Mukle, English cellist, introduced a number of compositions by the younger British composers at her recent recital at the Sala Bach. Among those represented were Eugene Goossens, Vaughan Williams and Percy

Grainger. Alfredo Casella at the Sala Sgambati played for the first time here recently the "Piano Ragtime" of Stravinsky, as well as several compositions

by Ravel. Elena d'Ambrosio, soprano, gave an unusually interesting program which included such moderns as Alleana, Santoliquido, Gasco and Napoli.

"Polly", Once Banned, Hailed in London



Upper scene from London "Sphere;" Lower scenes from the "Sketch." "Polly" and "Macheath" Appear in a New Series of Adventures in the Sequel to "The Beggar's Opera." Above: The "Pirates," Now Led by the Disguised "Macheath" Prepare to Resist the Attack of the "West Indians." Below: Left, "Polly" (Lillian Davies) and "Macheath" (Pitt Chatham) Fail to Recognize Each Other After a Long Separation. Right, The Lovers Reunited After Many Adventures

LONDON, Jan. 12.—Almost two centuries after it was written, Gay's opera, "Polly," conceived as a sequel to the evergreen "Beggar's Opera," was produced recently at the Kingsway, where it pleased but failed to make the triumphant impression which greeted the revival of the earlier piece three years ago. "Polly" was written in 1729 and promptly banned by the great Walpole because its spiteful satire reflected upon the weaknesses of certain great people at Court and in the government. Some of its original text was believed to be meat too strong for audiences of today and these portions were cut or rearranged by Clifford Bax, brother of Arnold Bax. The score was likewise rearranged and in some cases augmented by Frederic Austin, whose additions to "The Beggar's Opera" were so skillfully and surely made. Both men did their work admirably, but the fact remains that "Polly" is by no means so good a piece as its predecessor.

In the new piece "Polly" is found in the West Indies, where she has followed her husband, "Macheath," deported there for his evil ways. In "Polly," the highwayman is up to his old tricks and has become the leader of a band of pirates. "Polly" is admirably sung and acted by the charming Lillian Davies. Of the rôle of "Macheath," Pitt Chatham gives a dashing and humorous interpretation. One of the finest bits is contributed by Muriel Terry as the racy "Mrs. Trapes." On the opening night the orchestra played under the baton of Eugene Goossens. As producer, Nigel Playfair has given the piece a fine cast and vestiture.

At Covent Garden the British Na-

tional Opera Company is still holding the boards. Mozart dominated the week both in number of operas performed and in popularity. "The Magic Flute," now well established in the company's répertoire, and "The Flight from the Seraglio," new to the season's audiences, drew capacity audiences. Strange to relate, "Faust" was played to a half empty house. The old favorite seems to have gone the way of many a war horse which the company has found wanting of late.

The announced performance of "Louise" was abandoned because the French publishers demanded a fee of \$1,000, which officials of the company believe is exorbitant.

In "The Seraglio," Robert Radford made a capital "Osmín." Walter Hyde sang the rôle of "Belmont" and Gertrude Johnson, Australian soprano, distinguished herself in the extremely difficult music of "Constanza." All in all, it was a good performance, to which the conducting of Eugene Goossens contributed a vast amount.

At the Old Vic, Wallace's "Maritana" has been revived and seems to have found a place in the heart of the public, despite certain scoffings at its resuscitation.

Sir Henry Wood recently conducted for the first time here "Trois Poèmes Juifs," by Ernest Bloch, which was favorably received and added to the composer's growing reputation here.

Among the recitalists, John Coates recently concluded his fine series of recitals devoted to English songs, and Phyllis Lett, one of the finest of British artists, gave a song recital which included a number of songs by the young British group.

Berlin Hears Old D'Albert Work

BERLIN, Jan. 12.—More than thirteen years after it was composed, Eugen d'Albert's opera "Flauto Solo" had its first performance here recently at the German Opera House. The score, considered years ago as radical, now seems very usual and not a little dull. It resembles closely the composer's opera "Abreise." Krasselt conducted and the cast included several fine singers, among them Mizzi Finck, Jaro Dvorsky and Julius von Scheidt. Aside from this novelty, the opera houses have presented nothing outside the conventional répertoires for several weeks. Among the orchestras, Gustav Schneevoigt of the Stockholm Philharmonic and Wilhelm Furtwängler of the Leipzig Gewandhaus Orchestra conducted two programs of merit as guests with the Philharmonic. At Bechstein Hall, Youra Guller, a pianist of growing reputation, gave some fine interpretations of Bach and Chopin. Several concerts of note were given recently by the Waghäuser String Quartet and by the Roth Quartet.

Many Musical Visitors in Amsterdam

AMSTERDAM, Jan. 12.—The past fortnight here has been marked by the presence of a number of distinguished foreign composers and artists. Arnold Schönberg came from Vienna to conduct the first performance here of his "Pierrot Lunaire," and Franz Schreker conducted two concerts by the Concertgebouw Orchestra devoted to his music. On the same occasions Maria Schreker sang the Cradle Song from the composer's opera "Die Schatzgräber." From Paris came Jeanne Bourdon, Mlle. Paulet, Jean Reder and Suscinio to sing in the special performance of the "Damnation of Faust," given by the Society for the Advancement of Music under the baton of Willem Mengelberg. The same conductor recently dedicated an entire program to the works of César Franck. Among the recitalists heard in Holland recently were Fernand Pollain, violinist, and Marie-Ange Henry, pianist.

Dresden Hears Novelties

DRESDEN, Jan. 11.—Among the recent presentations by General Music Director Busch at the Opera here was a triple bill which contained three works never before given here. They were Hindemith's "Murder, the Hope of Women," which had its première at Stuttgart last season; Busoni's "Arlecchino," and Stravinsky's "Petrouchka." Nowowieski's oratorio, "Quo Vadis," was another novelty of recent date. The principal rôles were sung by Cantor William Eckhart, Greta Merrem-Nikisch, Zottmayr and Schmainauer. Two works of Pfitzner, his opera "Palestrina" and his cantata "Von Deutscher Seele," were also introduced to audiences here, the latter under the baton of the composer.

OXFORD, Jan. 13.—The Incorporated Society of Musicians recently held its thirty-third annual conference here under the presidency of Dr. A. H. Mann.

LONDON, Jan. 13.—The engagement of Arturo Toscanini as guest conductor of the Philharmonic has been cancelled. It is understood that the Italian conductor refused to come here because the Philharmonic officials failed to guarantee the required number of rehearsals.

LONDON, Jan. 12.—The National Institute for the Blind has taken up the cause of the musician and has recently issued editions in Braille type for blind organists and pianists of works by Bach, Beethoven, Schumann, Hubert, Bath, Cowen, Edward Watson and Edward MacDowell.

BOURNEMOUTH, Jan. 11.—A new Concerto for Piano by Hamilton Harty, conductor of the Manchester Hallé Orchestra, was performed for the first time here recently under the baton of Sir Dan Godfrey, with the composer at the piano. The piece excited widespread and favorable comment. It is marked by a richness of melodic beauty. On the same program Montague Phillips conducted his latest work, the "Heroic" Overture.

GANNA WALSKA

(*Lyric Soprano*)

Exact translations (undeleted) of the Parisian Critics' opinions of the artistry of Ganna Walska on the occasion of her appearance with the Pasdeloup Orchestra under Andre Caplet's direction in Beethoven's Ninth Symphony, December 3, 1922

Mme. Walska proved to her audience that she is an artist worthy of serious consideration. She has taken her place in the artistic firmament, as any artist is entitled to do who has a finished style, an interesting well-placed voice, intelligence, and who is absolutely sincere in what he or she does.—Irving Schwerke, Paris Edition of the *Chicago Tribune*, December 6th, 1922.

Madame Ganna Walska possesses a soprano voice of liquid, silvery quality, which she projects with ease and decision through the most sonorous ensemble.—Raymond Charpentier in *La Comoedia*.

Madame Ganna Walska, prior to her appearances with the opera, made her formal debut yesterday at the Concerts Pasdeloup, singing the soprano part of Beethoven's Ninth Symphony. Madame Walska has just completed a concert tour of the principal cities of France attended by most flattering public approval. Yesterday her efforts were crowned with like success.—Robert Brussel in *L'Intransigeant*.



Madame Ganna Walska, new to the Parisian art firmament, braved this perilous score for soprano. Thanks to her natural gifts, these technical difficulties were treated as mere child's play, and the young artist made an instant and important impression upon her audience.

Let us set aside the fact that the name of Walska is the mask under which is hidden a personage and personality famed for her beauty and her social position. We set down simply what we heard: perfect musical style, a pretty voice, well schooled, well modulated, true and as skillful in the interpretation of the works of the great Ludwig, as those of the master genius of Salzburg.—*La Comoedia*.

Among the soloists, Ganna Walska, whose voice of ample range and volume embraces without difficulty the cruel tessitura imposed by the vocal score, was an important and interesting figure. She possesses solid vocal and musical technic. Her debut, after a most successful concert tour of France, proved that reports of her artistic equipment advertised by public approval, have not been exaggerated.—*Emile Vuilleromos in Excelsior*.

The young Polish artist, whose career has been marked by important elements of success in France and elsewhere, sang the soprano part, whose tessitura is notoriously difficult, with remarkable brilliance, a tonal elasticity, ease and absolute musical surety.—Louis Schneider in *Il Figaro*.

JULES DAIBER
(*Exclusive Management*)

NOTE: Madame Walska's American Tour will positively begin on February 9th at Niagara Falls, N. Y.

Aeolian Hall
New York City

KNABE PIANO

BALTIMORE GREETS MANY MUSICIANS

Four Singers, Two Pianists and a Conductor Heard in Concerts

By Franz C. Bornschein

BALTIMORE, MD., Jan. 20.—Titta Ruffo, baritone of the Metropolitan, gave a recital at the Lyric on Jan. 15 as one of the numbers of the Wilson-Greene Artist Course. This concert appearance of the celebrated singer bore evidence of his operatic style, humor and buffoonery, apart from routined conservatism of delivery, all of which made an appeal to the large public. With groups of patter songs of small musical merit and with arias from Mozart and Rossini operas, Mr. Ruffo delighted his audience and scored deeply. Associated with him was Yvonne D'Arle, soprano of the Metropolitan, who made an instant impression. Her interpretation of an aria from "L'Oracolo" and an excerpt from "The Snow Maiden" by Rimsky-Korsakoff was of decided interest. In the presentation of songs by Russell, Huerter and Throne she also won appreciation. Alberto Sciaretti was the accompanist.

Tuesday evening, Jan. 16, also at the Lyric, Alexander Siloti, pianist, was heard in recital with Richard Crooks, tenor. This concert was under the management of the W. A. Albaugh Bureau and was one of the series for the benefit of the Maryland University. Mr. Siloti's playing was masterful. His readings of Chopin were devoid of fancifulness, but the sterling way in which the Liszt numbers were played, atoned for poetic shortcomings. The closing group by Liadoff and Rubinstein was played with rhythmic swing that was infectious. Mr. Crooks had already been heard here as soloist with the New York Symphony some weeks ago, and this recital appearance attracted a large audience to hear the young singer in a mixed program. His songs in English gave decided satisfaction, especially A. Walter Kramer's "The Last Hour," Harry Gilbert's "My Marjorie" and Ward Stephens' "The Nightingale."

The New York Symphony, with Albert

Coates as guest conductor, appeared at the Lyric on Wednesday evening, Jan. 17, with Mme. Frieda Hempel as soloist. The interest centered in the visiting conductor, who produced a divided opinion among the audience. The energetic bâton did not cause any particular nuances to be disclosed in the playing of the orchestra and in the reading of the Strauss "Don Juan," a rather unrestful quality was noticeable. A piece new to local audiences was Delius' "On Hearing the First Cuckoo in Spring." However, the more spirited Symphony No. 6 of Glazounoff seemed to lift the program from dullness. Mme. Hempel sang the well-known air from "Freischütz" with true dramatic instinct. Her personal charm was a factor also in her interpretation of "Batti, Batti" of Mozart; "Saper Vorreste" of Verdi, and a charming cradle song of Humperdinck.

The eleventh Peabody Recital attracted one of the largest audiences this season on Friday afternoon, Jan. 19, to hear Harold Bauer in a unique program. Beginning with the Sonata in A Flat, Op. 110, of Beethoven, a striking example of artistry was shown. Then, with the more familiar "Papillons" of Schumann and the C Sharp Minor Scherzo of Chopin, the pianist did excellent playing. A most refreshing novelty was Moussorgsky's "Pictures at an Exposition." As played by Mr. Bauer, this set of pieces was very enjoyable. The concert closed with a group by Rameau, Leo, Couperin and Liszt.

To Play Ignaz Friedman Composition in Aeolian Hall Recital

Sophie Sanina, pianist, who will make her New York début in a recital in Aeolian Hall on the evening of Feb. 2, will give a first-time performance of Ignaz Friedman's Variations on a Theme by Paganini. The composer has promised to attend the recital. Miss Sanina's program will also include Haydn's Sonata in E Minor, Schubert's Theme and Variations in B Flat, a Concert Étude by MacDowell and two numbers each by Rachmaninoff and Liszt.

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LANCASTER, PA.

Jan. 20.—Guy Maier and Lee Pattison presented a program featuring ultra-modern compositions in their two-piano recital, the fourth of a series of concerts under Mary S. Warfel's management, on Jan. 3. The second of a series of concerts by the Municipal Orchestra, John G. Brubaker conductor, was given, with Mildred Bryars, contralto, as soloist on Jan. 8. The organization, now in its third season, is making rapid strides in technique and interpretation. The Christmas musical service of the First Reformed Church Choir was repeated by request on Jan. 9. The chorus of forty-five voices, under the leadership of Charles E. Lefevre, was assisted by Mrs. B. W. Luttenberger and Mrs. Charles Rhoads, sopranos; William Eichler, baritone; Marie Mellman, harpist, and Mrs. Elwood Greist, violinist, with Harry A. Sykes at the organ.

MRS. A. N. McHose.

WILMINGTON, DEL.

Jan. 20.—Citizens of Wilmington applauded their Mayor in a new rôle when Mayor Harvey's vocal quartet made its professional appearance at the Queen Theater. The local Kiwanis Club has a committee on child welfare and also a quartet, of which Le Roy Harvey, the Mayor, is a member. James Ginn, a local theater owner, offered the quartet \$400 for a three-day engagement, the money to be turned over to the Kiwanis Child Welfare Committee. The other singers were Charles M. Banks, William Mask, Jr., and J. Frank Ayres.

HUNTINGTON, IND.

Jan. 20.—Alexander Skibinsky, violinist, and Myra Reed-Skibinsky, soprano and pianist, appeared recently in the Lyceum Course of the Huntington High School and were cordially applauded by a large audience in a program of numbers by Schubert-Wilhelmj, Saint-Saëns, Kreisler, Skibinsky and others.

J. H. KRAUSE.

Mme. Charles Cahier, contralto, has been made the first honorary artist-member of the Ladies' Matinée Musicale of Indianapolis, and also of the Ladies' Fortnightly Club of Cleveland.

SCENIC DESIGN CONTEST

Zuro Opera Company Offers Prizes for Settings for One of Four Works

A competition for the design of settings for any one of the following operas, "Aida," "Carmen," "Faust" or "Rigoletto," has been announced by the Zuro Grand Opera Company, of which Josiah Zuro is director. The contest will be held under the auspices of Corona Mundi, Inc., 312 West Fifty-fourth Street, New York, and all designs should be sent there, addressed in care of "Opera Design Contest." They must be submitted before April 2.

The judges for the competition will be Norman-Bel Geddes, Robert Edmond Jones, Hugo Riesenfeld, Nicholas Roerich, Joseph Urban and Mr. Zuro. Four prizes of \$100, \$75, \$50 and \$25, respectively, will be awarded. These, according to an announcement issued by Corona Mundi, Inc., "are solely rewards of merit and in no way affect the artist's right to the sketches. It is expected that the first option on the purchase for production of designs submitted will be given to the Zuro Opera Company. All designs must be characteristic of the spirit of the work shown. They must be done with artistic simplicity, with due consideration of modern light effects. Consideration must be given to their facility of execution and transportation."

Only designs, not models, should be submitted. These should be at least eighteen inches in length and in the exact colors of reproduction. All designs must be signed by a symbol or *nom de plume* and must be accompanied by a sealed envelope marked with this symbol, in which must be inclosed the name and address of the contestant.

AMES, IOWA

Jan. 20.—The Iowa State Symphony, conducted by Oscar Hatch Hawley, appeared here on Jan. 11, with Holmes Cowper as soloist, in the second of the Artist Concert Series of the Iowa State College under the direction of Tolbert MacRae.

RECENT PRESS OPINIONS OF MARY MELLISH SOPRANO METROPOLITAN OPERA COMPANY

As Soloist With the City Symphony Orchestra

"Mary Mellish sang 'Depuis le jour,' from 'Louise,' and the 'Jewel Song,' from 'Faust,' with a voice that was very effective in high notes and filled the theatre without an effort or strain."—New York Tribune, Dec. 4, 1922.

"She sang 'Depuis le jour,' from 'Louise,' and the 'Jewel Song,' from 'Faust,' with power and full, pleasant tones, and her songs were well received."—New York Times, Dec. 4, 1922.

"Miss Mellish sang her arias well. Her high notes were full and lyric in tone and delicately shaded. A large audience applauded generously."—New York Herald, Dec. 4, 1922.

"Miss Mellish, the soprano of the Metropolitan, appeared as soloist, singing arias from 'Louise' and 'Faust,' both with fresh voice, feeling and beautiful bel canto. She was heartily applauded."—New York Staats-Zeitung, Dec. 4, 1922.

Miss Mellish changed her moods with her songs, making their interpretation as clear as her high-trilled soprano voice, which struck every note without any apparent effort. The enthusiasm of the audience increased with each number on the program.—Intelligencer, Oct. 17, 1922.

Management: HAENSEL & JONES,



Recital at Hardin College, Mexico, Mo.

Miss Mellish has a voice of rare quality, range and volume. A most gracious personality and a beautiful soprano voice made the concert given at Hardin College by Miss Mellish one of the most pleasing events which Mexico has had for some time.—Ledger, Oct. 17, 1922.

Aeolian Hall,

New York



ROCHESTER VISITED BY RUSSIAN OPERA

Three Nights' Season Opened with "Boris Godounoff"—

Soloists Appear

By Mary Ertz Will

ROCHESTER, N. Y., Jan. 20.—Rochester has had a visit from the Russian Opera Company, for a three nights' engagement, in which the sincerity of the singers, and their vivid powers of characterization, excited great enthusiasm, even though the audiences on the first two nights were not large. The season opened with "Boris Godounoff," in which Nikolai Karlash gave a powerful interpretation of the title rôle, and was many times recalled. Vladimir Svetloff, as Prince Shouisky shared in these honors for his fine performance. Michael Fiviesky was the conductor.

"The Snow Maiden" was performed on the second night, under the baton of Eugene Fuerst. This work was also admirably presented, and especially noteworthy in the cast were Vladimir Daniloff as the Czar, Olga Kazenskaia in the title rôle, Emma Mirovitch as the Shepherd Lel, Sophia Osipova as Koupava, and Vladimir Radeef as Mizuir. "Faust" and "The Czar's Bride" were also scheduled for performance.

Mary Chappell Fisher, organist, a former member of the Tuesday Musicals, and now a resident of Buffalo, was presented by that organization in a recital at Kilbourn Hall on the morning of Jan. 16. An attractive program was given by Mrs. Fisher, who brought out skilfully the fine qualities of the organ. Margarete Goetze Kellner, soprano, was to have assisted her, but was suffering from a cold, and Maisie Dana Hochstein, soprano, appeared in her place, and sang a group of Schubert's songs sympathetically and with fine tone quality. Gertrude Harris Davidson was her accompanist. The audience was large and very cordial.

Pierre Augieras, pianist, and Lucile

Johnson Bigelow, harpist, both of the faculty of the Eastern School of Music, appeared on Jan. 16, in the Chamber Music Series organized by the school, in a program substituted for that of the London String Quartet, which was unable to be present. Both artists were heard in solos and ensemble numbers, including some new music.

Joseph Bonnet, French organist, has returned to Rochester to conduct classes at the Eastman School.

Fleming Sisters Complete Tour

The Fleming Sisters' Trio has been heard in many engagements recently, having concluded a successful tour with Joseph Phillips, baritone. They played in Nyack, Suffern, Tarrytown, Middletown, New Rochelle, Schenectady, Glen Falls, Troy, Amsterdam and Saratoga Springs, N. Y.; and in cities of Pennsylvania, West Virginia and Ohio. They were also heard in a recent recital in Summit, N. J., as assisting artists to Colin O'More, tenor.

COLUMBUS, OHIO

Jan. 20.—Fifty schools sent singers to the Yuletide Festival of Song, held recently in Memorial Hall. The program, made up of carols and other numbers appropriate to the Christmas season, was given principally by massed groups of children and of teachers and in some numbers the large audience also joined.

ELLA MAY SMITH.

CONNERSVILLE, IND.

Jan. 20.—The High School Chorus of 200 voices under the baton of A. A. Glockzin gave its annual Christmas concert recently before a large audience. The program consisted of Christmas carols and anthems. The chorus was assisted by Gladys Lyon, violinist. Elizabeth Moore was the accompanist for the chorus and Katherine Lowe for Miss Lyon. The Vested Choir of the Central Christian Church under the leadership of L. Maurice Lucas sang "The Story of

Christmas" by H. A. Matthews on Christmas Eve. The soloists were: Frances Batt-Wallace, Genevieve Crowder, Ruth Lenglae, Martha Cord, and Harry Schnorr. Dan K. Wanee was the organist. At a recent Ladies' Night of the Kiwanis Club, Pasquale Montani, harpist of Indianapolis, gave a very interesting program which was greatly enjoyed. The choir of the First Methodist Church under the conductorship of L. V. Hegwood gave "The Salvation of Israel," by Wieldmere on Christmas Eve. The soloists were: Mrs. A. E. Walden, Mrs. A. E. Smith, Henry Miller and L. V. Hegwood. Mrs. E. A. Ransdell was the organist. The Connerville Choral Society, conducted by C. F. Tingle presented the operetta "Ma'mzelle Taps" by Victor Herbert to a crowded house on Jan. 4. The principals in the cast were: Frances Batt-Wallace, Mrs. A. E. Smith, L. Maurice Lucas, Editha Feigert, Fred Bird, Estella Keller, B. J. Ochiltree, E. W. Cotton, W. H. Schnorr, L. R. Jackson, R. C. Calhoun and Frances Kantman. All of the parts were exceptionally well taken.

A. A. GLOCKZIN.

RICHMOND, IND.

Jan. 20.—Mrs. Helen Warrum Chappell of Indianapolis, formerly a member of the Metropolitan Opera Company, was the soloist at the first concert given by the Treble Clef Club, an organization made up of the leading women singers of the city, under the leadership of Samuel B. Garton of the Garton Studios. The performances of the Club were

warmly received as this is the first appearance here of an organization of this character for several years. Mrs. Chappell sang, among other numbers, an aria from "Madama Butterfly," and was repeatedly recalled.

J. E. Maddy, supervisor of music in the public schools, and leader of the Richmond High School Orchestra, was enthusiastically received at the December concert given by the Orchestra in the high school auditorium. An ovation was accorded Pasquale Montani, harpist, of Indianapolis, who appeared as soloist, giving several encores after his number with the orchestra. Mr. Montani followed the concert with a short talk on the history and operation of the harp.

ESTHER GRIFFIN WHITE.

PONTIAC, MICH.

Jan. 20.—Some old instruments from the collection of J. Renwick Metheny were exhibited at a lecture-recital which he gave at the First Congregational Church on Jan. 10. These included a Persian viol, described as of the twelfth century, an Italian viola d'amore, the date of which was given as 1490, and a cello said to have been made in Cremona in 1737. The lecture, the subject of which was "Ancestors of the Violin and Their Music," was very interesting, and a group of folk-songs, collected by Mr. Metheny in Asia Minor, played on the Persian viol, provided a novel feature. Leah Crawford, soprano, and Mrs. Donald B. Hogue, pianist, assisted in the recital.

MRS. W. F. JACKSON.

Edna Thomas—Mezzo



Olga Steeb—Piano



Both artists and program speak for themselves.

GRIFFES GROUP

(Named in honor of the American composer, the late Charles T. Griffes)

SAMPLE PROGRAM

1. Voi che sate.....Mozart
Lungi dal caro bene.....Secch

THE GRIFFES GROUP

2. Romance.....Rachmaninoff
Fancy.....Burley
Hebrew Melody.....Achron
Bohemian Airs.....Sarasate

JACOBINOFF, VIOLIN

3. Valse Op. 43.....Chopin
Hark, Hark the Lark.....Schubert-Liszt
Lake at Evening.....Charles T. Griffes
La Campanella.....Paganini-Liszt

OLGA STEEB, PIANO

4. Four Creole Negro Songs from the Plantations of Louisiana
Note—These quaint songs collected by Edna Thomas are melodies which have been sung on the plantations of her home state, Louisiana, for generations. They are quite different from the "Spirituals" in dialect, subject matter and musical construction, because the slaves formerly owned by the Creoles spoke a patois and lived in a manner very different from other Negro slaves. This patois is an admixture of French, Spanish and "Darky." Miss Thomas sings these songs in an inherited crinoline costume dating from the early forties.

EDNA THOMAS, MEZZO-CONTRALTO

5. In Silent Woods.....Rimsky-Korsakoff
The Rose Hath Charmed the Nightingale.....Rimsky-Korsakoff

THE GRIFFES GROUP

Knabe Pizno Used

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Jeanne Gordon has not only a voice of almost incomparable beauty but is a clever actress withal.—*Baltimore American*.

Whole-hearted enthusiasm greeted Jeanne Gordon, but no enthusiasm can be too hearty nor an audience too great for this beautiful artist and her finished work.

—*Toronto Evening Telegram*.

Not since Tetrazzini sang in 1912 has an artist so completely captured an audience as did Jeanne Gordon. Back in 1915 Louise Homer established locally a high musical standard. Gordon not only met this high Homeric test, but glorified the contralto voice forever in the minds of those who heard her.

—*Dallas Journal*.



PRIMA DONNA CONTRALTO

Metropolitan Opera Co.

Her triumph was instantaneous. Her voice is one of the most remarkable organs the Metropolitan has heard in many years, a voice of extraordinary range and uniformity of timbre, of ample power, warm, rich, and firm in texture.—*New York Tribune*.

In last night's performance the greatest success may be attributed to Jeanne Gordon, a success won because of her full, rich, vibrant tones, and splendid delivery.

—*Philadelphia Evening Bulletin*.

Through the music of Carmen Monday night, the gorgeous voice of Jeanne Gordon flamed like a vivid flower in a garden of lesser posies.—*Houston Chronicle*.

Scored a most remarkable triumph.—*Evansville Journal*.

Her voice has true dramatic quality, resonant and as commanding as her stature, but it is also flexible, lending itself easily to florid passages. She sings intelligently, not foolishly relying merely on volume and force.—*Boston Herald*.

Jeanne Gordon swayed the audience sometimes with her tremendous dramatic powers and again with the beautiful quality of her voice.—*Pittsburgh Leader*.

Jeanne Gordon delighted the ear and the eye.

—*San Antonio Evening News*

She demonstrated that she belongs among the best.

—*St. Louis Star*.

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School Music Supervisor Now a "Social Doctor"

Changed Conditions and Growing Recognition of the Importance of Music Afford the Efficient Director of Musical Studies a First-Class Opportunity to Benefit Local Community, State and Nation—Training Must Include Much More Than Teaching of Subject Matter and Proper Methods of Its Presentation

By ROBERT BARTHOLOMEW

[Because the position of supervisor of music in the public schools has changed materially in the last few years, the training that formerly was considered adequate is today altogether insufficient. Of timely interest and real helpfulness, accordingly, is the following condensation of an address on "The Training of the Music Supervisor," delivered before the music section of the Pennsylvania State Teachers' Association at its convention in Bethlehem, Pa., recently, by Robert Bartholomew, Director of the Department of Music of the State Normal School at Indiana, Pa., in which he points out the great opportunities and responsibilities that fall to the director of music and discusses various phases of the training essential to meet present-day needs.]

A PHYSICIAN doctors the sick. He attempts to take care of the community in prophylactic, therapeutic and curative ways. Am I going too far to say that the Director of Music in a system of public schools is in reality, of all opportunities are made the most of, a sort of Social Doctor? "But," you will ask, "what has the teaching of rote songs, syllables, notes and rests to do with the social status of a community?" As I see the matter, the teaching of these aforesaid things is a very small part of the supervisor's work. In fact, they are only a means to an end. From the very beginnings of music in the school, the supervisor should keep in mind the application of every part to the whole. Is it too much to expect that the results of the work of an efficient supervisor will be so far-reaching in effect that eventually the

community in which she works will be more than 100 per cent improved in its social status?

The training of the music supervisor is much more than the teaching of subject matter and proper methods of its presentation. The supervisor must be "educated" in every sense of the word; must have a thorough musical training, a broad practical knowledge of children, an unfailing spirit and zeal, a well-developed idea of cooperation and, above all, an imagination and vision which will make it possible for her to visualize the results in total, brought about by the daily routine of the work in music.

If the above facts are true, what person in any community has a greater opportunity to benefit that community and thereby to benefit the State and the Nation than has the supervisor of music? Am I wrong, then, in saying that the supervisor of music may be called a "Social Doctor," who works for the prevention as well as for the cure of social unrest?

Minimum Training Outlined

With the foregoing in mind, I will attempt to outline the minimum amount of training which a supervisor of music should receive in order to be able anywhere nearly to live up to the enormous responsibilities of the position. The training may be divided into various groups as follows: Subject Matter, Teacher Training Subjects, Academic Subjects, Methods of Procedure, Cultural Studies, Practical Study of Musical Instruments, Conducting, Practice Teaching, Appreciation of Music, Music as Allied with Physical Education, Imagination and Vision. These groups necessarily overlap and intermingle.

It would seem that emphasis should be laid first upon the subject matter of

music. This includes sight-reading, ear-training or dictation and theory. These three subjects are very closely allied. A supervisor of music should be able to read at sight music of any difficulty in any clef. This includes the reading of the full orchestral score. The student should have a sufficient amount of proficiency in ear training or dictation to be able to recognize and write from hearing difficult eight-measure phrases in one, two and perhaps three and four-part writing. The supervisor may never have to teach this subject, yet should have a comprehensive and practical theoretical knowledge of music. If she is a thorough musician, this knowledge is supposed to be a part of her equipment. The music supervisor should be looked upon as a well-informed person in all things musical. Unless she has this knowledge of theory, there will be times when she will be put in embarrassing positions by other musicians in the community.

If one is going to be a teacher, and particularly if one is going to teach teachers, she should have a careful understanding based upon the experience of others, of the best methods employed in the teaching profession.

Anyone filling a professional position in any field should have a good command of the English language. This includes the ability to speak well, either with preparation or extemporaneously, and to write well. Therefore, at least one year of college English should be included in the training of the music supervisor. In addition to this, two years' study of a modern foreign language, to my mind preferably Italian, would be advantageous and have a broadening effect.

The skilled supervisor of music has the ability to teach music in a system of schools, even though no text books are available. This, of course, is a hypo-

thesical situation. I merely wish to make clear here that methods of procedure should not be confused with methods employed and set forth by any particular set of text books. Naturally, however, if a good text book may be found in any subject, it assists the student in digesting principles and practices taught by the teacher. I do not believe in trying to teach methods by using three or four different sets of school music books as texts, although some schools are trying to do this. A parallel would be the requiring of five or six different texts to be used in one course in algebra.

Methods of procedure should cover the work from the kindergarten through the high school. The various steps in the teaching of music may be made just as clear, practical and logical as the various steps in solving a mathematical problem. There needs to be no questioning in the mind of the student as to just how various problems should be undertaken. Admittedly, such a problem as the care and classification of voices in the junior high and high school is an exception to this rule, because of the ever-varying conditions found in the voices of the children in these grades. Only experience can really teach one how to meet and handle these problems, although much information and opportunity for observation should be given the student along this line. Both the child voice and the adolescent voice should be given careful attention.

Cultural Studies

Probably no one has to use the singing voice more than the supervisor of music. It is therefore important that the supervisor shall not only be able to sing fairly well and in an artistic manner, but that she should have a thorough understanding of the workings of the human voice and of how proper tone may be best produced, developed and maintained. This understanding is not gained in a short time, and for this reason the private study of voice culture should be carried on by the student throughout her course.

Secondly, hardly a day passes that the supervisor of music does not use the piano, either for accompanying or teaching parts, giving ear-training or music appreciation. Obviously, it is not necessary that the music supervisor shall be a great piano soloist, but she must be able to play music at sight, intelligently and with a good sense of interpretation. In order to make this possible, private instruction in piano playing should be given to all students who cannot meet the above requirements, which means practically all students.

There is a very natural tendency in the public schools, now that music is coming into its own, to offer to children the opportunity for receiving instruction on the various instruments of the symphonic orchestra and further opportunities for ensemble work with these instruments, both in bands and in orchestras. Methods have been successfully devised for the teaching of the various instruments in classes. Generally a special teacher is employed for this work, under the direction of the director of music. If the supervisor has no practical knowledge of the use of the various instruments, she cannot tell whether the work by the instrumental instructor is properly done. However, this is not the most important point to be considered. Probably the average supervisor would know when the trombone or clarinet player in the orchestra or band plays an incorrect tone, but would she be able to show him how to play the correct tone? To be a successful conductor of instrumental ensembles, it is necessary that one should understand, theoretically at least, the method used in playing each instrument in the ensemble. I do not mean that the conductor must be an able performer on every instrument. She should know, however, the various trombone positions, the correct method of fingering a clarinet, a cornet, a French horn. She should understand to some extent the positions used in playing the stringed instruments, the proper use of the up bow and the down bow and the various kinds of bowing, such as staccato, spiccato and the like in violin playing.

Inasmuch as the violin is one of the most prominent instruments in the orchestra, the student preparing to become a supervisor should have at least one year's instruction in class work on the violin. Probably at least fifty per cent of such students will arrange for additional violin instruction after the year of class work. Furthermore, each stu-

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His voice is a sympathetic resonant and flexible baritone. He has good method, style and powers of expression. Besides these, he possesses a defined dramatic sense which significantly prompts his interpretations.

EVENING WORLD:

He has a real asset in his interpretative skill. He seems to feel the song and to know what should be done with it. His diction is not bad and his feeling for sentiment and passionate expression well defined.

N. Y. TIMES—Jan. 11, 1923:

Chausson's "La Caravane" was sung with variety of tonal shading and provided the singer with an opportunity to display the wide range of full tones at his disposal. His enunciation was clear in all of his songs and the response of the audience was enthusiastic.

TELEGRAPH:

Tom Williams, baritone of engaging presence and splendid natural and acquired gifts, pleased a fine audience at Town Hall last evening with notably fine singing of an interesting (if not too long) program. Italian, French, German, Russian, English and Welsh songs were included in his generous list, and he sang them all with such musical, dictional and scholarly excellence as to make the ominously long program seem short to his delighted hearers.



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[Continued on page 45]

ELLY NEY

TRIUMPHS

On Her Western Tour Dec. 1922.

A few brief typical press comments, selected from extended newspaper reviews

ELLY NEY proved to an audience that filled Scottish Rite Hall last night her right to the title of "greatest woman pianist." She seemed to have discovered the heart of the instrument and through her own great sympathy, to have learned the secret of making it sing its message to human hearts. Mme. Ney can play Chopin, and with a purer realization of his aspirations than any man I ever heard.—San Francisco Bulletin.

ELLY NEY is one of the most profoundly satisfying pianists within my experience. She does not merely play notes; she lives in the music she is interpreting as though she were an indissoluble part of it. She is as completely musicianly in everything she touches as it is possible for a pianist to be.—San Francisco Chronicle.

MME. NEY is quite unlike any pianist who has ever been heard in this city, even considering both men and women. She has both technical power and magnetism wholly individual.—San Francisco Journal.

MME. NEY created nothing less than a sensation at her recital last night.—San Francisco Call.

PIANO playing glowing with such an inner radiance at one moment and at the next sparkling under the blows of a massive dynamism, I have not heard from a woman's fingers since Teresa Carreño last passed this way. For breadth of conception, grasp of structural plan, compelling poetic urgency, beauty of shifting colors and delicacies of touch combined with "orchestral" power, I would ask for nothing better than her readings of the first sonata of Brahms and the last of Beethoven. Madame Ney's technique is prodigious in its dynamic strength and its celerity.—San Francisco Chronicle.

MME. NEY is genuinely artistic in her interpretations of the great masters. In Mme. Ney's case mastery of the keyboard sorts with sensibility and aesthetic penetration. She plays Brahms with a genial insight and her reading of the magnificent slow movement of the Beethoven sonata was fraught with a beautiful dignity.—San Francisco Examiner.

MME. NEY in her program at Scottish Rite Hall was revealed as an artiste of unique individuality who inspired the thought, "What wonderful women there are in the world!" She has a divine gift of interpretative genius. Her technique is of the flawless kind which never obtrudes to distract interest from the intention of the composer whose message she is giving. I can think of no clearer way to describe her playing than to call her "the Bernhardt of the piano."—San Francisco Bulletin.

HER program was a challenge in itself. No Liszt, no Chopin! It was a program that no pianist but Elly Ney dares give out of New York. Her playing is gigantic, vital and masterly. Adjectives cannot begin to describe the effect her playing has on her listeners. There should be no talking of Mme. Ney's technique, great technique such as hers is so effortless as to appear absent. It is almost sacrilege to compare her with any living pianist. She can stand alone as the great Elly Ney. It seems impossible that any one who heard her last night will ever forget the experience.—Albuquerque, N. Mex., Herald.

IN personality and method as well, the artist is unique. Of striking appearance and imbued with a definite magnetism, Mme. Ney combines magnificent technic with a suavity and ease of manner which creates at once a strong response in the audience.—Los Angeles Examiner.

MME. NEY makes tradition in her own image. Her Beethoven is a great contemporary, not an old master. —San Francisco Examiner.

IT is not remembered when a soloist has made more of a sensation in this city. Surely not for several seasons has an audience been so completely carried away, so spellbound by the powers of a concert artist.—Portland Evening Press.

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Chickering Piano

Boston Trio Gives Concert in South Weymouth

BOSTON, Jan. 20.—Frederic Tillotson, pianist, and Mme. Clara Maentz, soprano, with the Boston Trio, gave a delightful concert before the Old Colony Club in South Weymouth recently. The program was opened by the Trio with numbers from Saint-Saëns' "Samson and Delilah." Mme. Maentz sang with spirit and intelligence the "Habanera" from "Carmen" and "Un bel di" from "Madama Butterfly," beside songs by Gretchaninoff, Rubinstein, and the old English Air "I've Been Roaming." Mr. Tillotson's piano group included compositions by Chopin, Balakireff, and Albeniz. Each artist gave much satisfaction and encores were frequent. W. J. P.

Bonelli Hailed with San Carlo Forces

Richard Bonelli, baritone, now on tour with the San Carlo Opera Company, has met with outstanding success in the various cities that the company has visited this season. He has been especially successful in the rôles of *Rigoletto* and *Iago*. Mr. Bonelli will be with the San Carlo forces in their trip to the Pacific Coast and will appear later in concert and recital under the management of the Universal Concert Bureau, Inc.

Edwin Swain to Tour South

Edwin Swain, baritone, will leave New York next week for a tour of the South, opening in Orlando, Fla., on Feb. 1. He will give recitals in Miami on Feb. 3; Ocala, Feb. 6; Sarasota, Feb. 8; St. Petersburg, Feb. 9; Jacksonville, Feb. 20; Dalatka, Feb. 26; Winter Park, Feb. 28, and in other cities of the South. Mr. Swain gave a program before the Monday Morning Musicale in Albany on Jan. 23, and is booked for an appearance in Mendelssohn's "Elijah" in Brooklyn on Jan. 28.

ST. JOHN, N. B.

Jan. 20.—The French Chanson Singers were well received at their Canadian débüt made recently at Halifax. The Earl of Ashburnham, who is a resident of Fredericton, N. B., has offered a prize for music in the public schools of that community. The Boston Grand Opera Company, Edward Beck, manager, is booked for a spring tour in Maine and Eastern Canada.

WILLIAM J. McNULTY.

QUINCY, ILL.

Jan. 20.—The Quincy Music Club was heard in a program of interest in the High School Auditorium recently. The opening number was a paper on "Haydn, Mozart, Beethoven and the Sonata" by the Rev. Robert L. Logan. The instrumental and vocal numbers were admirably given by Erma Chumbley and Helen Rottmayer, pianists; Mrs. Edith R. Schowfield, soprano, and a trio consisting of William Call, violinist; Frank Malambri, cellist, and Miss Chumbley, pianist.

LULU M. FELT.

WARREN, PA.

Jan. 20.—The Philomel gave a concert at the Woman's Club on Jan. 10. The hostesses were: Mrs. Eldred, Mrs. Everts, Mrs. James Eddy, Mrs. Z. E. Eddy, Mrs. Field, Miss Gerould, Mrs. Greenlund, Mrs. Grandin, Miss Grandin, Mrs. Gilbert, Miss Gilbert, Mrs. A. J. Haseltine, Mrs. Charles Hutchinson and Miss Hutchinson. A paper on "Humor in Music" was read by Mrs. Roy, and a musical program was given by: Miss Gilbert, Miss Rockwell, Ethel McCray, Mrs. Meacham, Miss Larsen, Miss Millar, Mrs. Wright, Mrs. McEvoy, Miss Knowlton, Miss Howard and Mrs. Roberson.

CAROLINE STRATTON CURTIS.

REINER PRESENTS AMERICAN WORKS

Edgar Stillman Kelley Leads Orchestra in His Own Suite
—New Quartet Plays

By Philip Werther

CINCINNATI, Jan. 20.—American music was featured in the fifth "popular" program given by the Cincinnati Symphony, in Music Hall on Jan. 14. Edgar Stillman Kelley was guest conductor for the performance of his "Alice in Wonderland" Suite. Fritz Reiner led spirited readings of "The Lovely Alda" and "The Saracens" from MacDowell's "Song of Roland"; the "Irish" Rhapsody of Victor Herbert, and the Overture "In Bohemia" by Henry Hadley.

A new quartet of Cincinnati players, consisting of Ernest Pack, first violin; Herbert Silbersack, second violin; Gordon Kahn, viola, and Carl Topie, 'cello, gave a program in the Odeon on Jan. 13. The organization had the assistance of Karl Young, pianist; Clifford Cunard, tenor, and the chorus of the People's Church.

The Musicians' Club, at its regular meeting on Jan. 13, was sponsor for a program by C. Wunderle and J. Kohlenschlag, members of the Cincinnati Symphony. The artists' numbers included a Duo for Violin and Doublebass by Bottesini.

The first of a series of recitals by members of the faculty of the Cincinnati Conservatory, in which it is proposed to perform all of Beethoven's piano and violin sonatas, was given by Carl Herring and Ottlie Reiniger on Jan. 15. The works given were those in A, Op. 12, No. 2; in G, Op. 30, No. 3, and the so-called "Kreutzer" Sonata, which was performed in brilliant style.

A vocal quartet, under Dr. Karol Liszniewski's leadership, and composed of Margaret Sterling Powell, Clifford Cunard, Lucy B. DeYoung and Howard Fulner, gave a program at the annual dinner of the University Club on Jan. 18.

Martin Read, Jr., a member of the faculty of the Conservatory, gave a recital on Jan. 12, playing a program of classics with distinction.

The Melton Musical Club, at a meeting at the home of Carrie Schmitt on Jan. 17, gave a program of Handel and Haydn works.

Ernest Davis Sings in Mount Vernon

MOUNT VERNON, N. Y., Jan. 20.—Ernest Davis, tenor, assisted by Elvin Schmitt, pianist and accompanist, gave an interesting recital before a good-sized audience in the Westchester Woman's Club Auditorium on the evening of Jan. 15. His program was one that would tax the resources of any singer, and besides songs by Peri, Donaudy, Handel and several modern composers, included arias from Puccini's "Butterfly" and "Bohème" and the "Celeste Aida" by Verdi. Mr. Davis imparted an operatic flavor to the arias and won many recalls for the beauty of his voice and the ease with which he sang. Mr. Schmitt played solos by Brahms and Liszt in a musically manner, for which he was heartily applauded.

JANESVILLE, WIS.

Jan. 20.—Guy Maier and Lee Pattison were warmly greeted by a capacity audience on Jan. 12, on their first appearance in this district. The program of music for two pianos was given in admirable style, and the artists were repeatedly recalled. The concert was the second of the Apollo Club series.

IRVING M. JONES.

GRAINGER'S

Recitals in Amsterdam, The Hague, Rotterdam, Utrecht, Haarlem, Etc.

Whatever Grainger played—whether Balfour Gardiner, Chopin, Bach or Grieg—in all these works he held a strong grip upon his audience, by means of his phenomenal technic, by means of the clarity and exquisiteness of his tonal gradations and above all by the emotional sincerity with which he essayed each type of music. Throughout the whole program he was the recipient of the heartiest applause.—*De Rotterdamer*, Rotterdam, Nov. 21st, 1922.

To hear Grainger is to admire Grainger. Everything he plays is vitalized by conviction. What a joy to hear such renderings of Brahms' A major Intermezzo and Chopin's Barcarole. His Bach playing was masterly and his presentation of Grieg's Ballad a true delight. Grainger's great gifts were fully revealed in his own "Colonial Song" and "Country Gardens." The thunderous applause of the large audience brought forth a harvest of encores.—*Haagsche Courant*, The Hague, Nov. 17th, 1922.

Grainger occupies a niche all by himself. It is hard to say in a few words just what constitutes the source of the rare attraction he exerts, but in this attraction it is certain that a great part is played by his phenomenal technic and even more by his wholesome powers of musical expressiveness. Once more he held us spellbound, an entire evening, by his masterly playing. What a richness of tone-colors; in particular, how lovely the more delicate shadings.—*Het Nieuws van den dag*, Amsterdam, Nov. 16th, 1922.

Grainger's playing stands quite alone; like his whole personality, . . . and his gift of masterly technic is convincing because it is not used as an end in itself, but as the vehicle of a personality.—*Algemeen Handelsblad*, Amsterdam, Nov. 16th, 1922.

Grainger's finger and arm technic is admirable, his pedalling as transparent as clear water.—*Utrechtsch Dagblad*, Utrecht, Nov. 21st, 1922.



Photo by Morse

Grainger's place is amongst the greatest of the great. His delicate pearly touch is as impressive as his titanic power. Examples of Ravel's and Debussy's impressionistic music were exquisitely rendered and the two Liszt numbers revealed the rarest pianistic gifts . . . the applause was so enthusiastic that he did not escape without a string of encores.—*Overijsselsch Dagblad*, Zwolle, Nov. 11th, 1922.

Grainger awakes admiration by his transcendental playing, which bears the stamp of true greatness. Everywhere in his playing we note euphony of sound and delicate tonal control; everywhere the most perfect clarity for the ear and for the mind; everywhere a splendid perspective of the formal architecture of the music. All this constitutes an artistic delight of a high order—Grainger is a great player swayed by the most sensitive emotions.—*Zutphensche Courant*, Zutphen, Nov. 3rd, 1922.

Grainger's art is riper than formerly, but as fresh and unaffected as ever. His wholesome emotionality, his sense of beauty, that no one will forget who ever heard him play, have gained in depth and warmth and his renderings touch the most tender strings of the human heart.—*Nieuwe Apeldoornsche Courant*, Apeldoorn, Nov. 22nd, 1922.

In a truly sublime manner Grainger rendered Chopin's delicious Barcarole. His conceptions are remarkable for the restraint which is present in even the most emotional moments, and which prevents, in his case, those tonal excesses that mar the work of so many otherwise fine pianists. It is unnecessary to mention the brilliance of his astounding technic or the way in which it is always made subservient to truly esthetic ends. Grainger is a noble artist and his recital was a rare feast of beauty.—*Haarlemsche Courant*, Haarlem, Nov. 19th, 1922.

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Published Every Saturday at 501 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY, Publishers.
 JOHN C. FREUND, President; MILTON WEIL, Treasurer;
 DELBERT L. LOOMIS, Assistant Treasurer; LEOPOLD LEVY, Secretary. Address, 501 Fifth Avenue, New York.

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 For the United States, per annum \$3.00
 For Canada 4.00
 For all other foreign countries 5.00
 Price per copy15
 In foreign countries15

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NEW YORK, JANUARY 27, 1923

AFTERNOON RECITALS VS. EVENING

A CHECK of musical events given in New York since the season began in September shows that, aside from opera performances and orchestral programs, there have been many more concerts and recitals in the evenings than the afternoons. Exclusive of week-ends, when it is traditional that afternoons are favored, the check shows some 108 evening events as compared to only forty-seven on afternoons. On Saturday, however, daytime concerts have outnumbered those of the evening three to one, the record showing thirty against ten; and on Sunday there also has been a clearly defined preference for matinées, with thirty-one events listed as compared to twenty-two for evenings. For the entire period of sixteen weeks, with Saturdays and Sundays included, the figures are: Afternoon concerts and recitals, 108; evening, 140.

Reviewers who are compelled to divide their time between several programs in progress simultaneously, have found the accumulation of evening concerts particularly troublesome, and since it is conceded that the purpose of many of these concerts is to obtain New York press reviews which may serve as publicity elsewhere, they have been at a loss to explain this preference for night events. Presumably, many recitalists or their managers believe that larger audiences can be obtained in the evening, yet the generous distribution of "paper" far in advance of many of these events has indicated that box office expectations never were very high. Some of the most distinguished artists now before the American public—including, to name but a few, Paderewski, Hofmann, Bauer, Friedman, Hutcheson, Heifetz, Spalding, Casals, Salmon—have elected to give afternoon recitals; whereas débutantes have to a large extent made their introductory bows in the evening, when not infrequently there were chamber music and orchestral concerts

as well as the opera to center attention elsewhere. Doubtless many of the newcomers have been disappointed by the scant attention given them by the daily press. Assistants who are not permitted much space or leeway, have written routine news notices of recitals; or the critic has stopped in for two or three numbers on his way to or from the opera or an orchestral program, with a like result in the types. The time limit, as well as that of space, has compelled short notices for all but the most important evening events. Afternoons, however, usually present a clear field for the recitalist. The reviewer does not have to rush his "copy" to the office, and not only can he give more attention to the writing of events that are perhaps not of first import, but by sending his reviews to the typesetters early he can get them placed favorably.

Consequently, if recitalists are primarily concerned with what the daily press has to say of them, they should take heed of the remarks which Mr. Henderson, Mr. Finck and others of the critical fraternity have made from time to time, and give the matter of more afternoon recitals the most serious consideration.

THE QUEST OF THEMES

TO catalogue the number of "Negro" Rhapsodies that have been written would be more discouraging than stimulating to composers who may aspire to contribute to American music something of the kind, but the performance in New York last week of a musically superior work incorporating Negro airs may serve to renew profitable discussion as to whether that way lies salvation.

Of the making of music there is no end, but in the creation of beautiful themes the output of the day is pathetically poor. This is felt, not only in listening to American compositions, but to those of lands which have nursed the foremost melodists. Where would the Russians be without their store of traditional airs? Or the young Britons if denied access to the trove of Tudor liltts and Celtic melodies? The part these have played is not to be measured by the literal quotations included in many works. Their force has been exerted with even more important results in providing inspiration for the coining of original themes from similar metal.

Negro, Indian, mountaineer, cowboy, and popular music—with jazz by no means tabu—beckons similarly. Those who assert that America has no folk music, and those who affirm that it has, probably disagree chiefly in their interpretation of the term. Music of the elder countries which is regarded as having sprung from the soil may have had as definite authorship in its beginnings as the melodies of Stephen Foster, though folk-lorists are not altogether ready to accept the latter as equivalents of the traditional melodies of Europe. There are American college airs which no one thinks of associating with a composer, but they did not begin as student improvisations. Tennessee, Kentucky and Vermont mountain tunes which the hill-folk never saw written down, can be traced back through Colonial times to the British Isles, where they were popular ditties of their day. There is no reason why they should not serve the American composer quite as logically as their prototypes have served Goossens, Bax and Vaughan Williams.

Too much literal quotation of the themes utilized, and insufficient mastery of structure and orchestral resources have been stumbling blocks in the way of accomplishing in American music what has been done abroad with respect to traditional melodies. No petty craftsman could have won his spurs in company with Tchaikovsky, Rimsky-Korsakoff, Borodine, Moussorgsky or Stravinsky, merely by re-stating Russian folk-songs. Dvorak's "New World" Symphony, crooning though it does of the composer's native Bohemia, still proffers an illuminating example of the manner in which Negro or other traditional music of America can be used. Though program annotators continue to dispute Dvorak's incorporation of the theme of "Swing Low Sweet Chariot," the listener will need prompting to think of this tune at all.

Sophistication of simple melodies by over-elaborate and inappropriate settings is one thing, and the use of a phrase or several phrases as a germinal idea out of which to develop music that may have only a hint of the original song, is quite another. Too many of the American rhapsodies and fantasies have smacked of the potpourri and the medley. The difference between these and the durable compositions which one day may be evolved from the same material is that which separates the hack from the true artist.

Personalities



A Widely Known Soprano Takes a Hand on Baking Day

The early training in "home science" which Anna Case received in her girlhood has often served to bridge an emergency. When she gave a recital at Flemington, N. J., recently, she visited her parents' home a few miles distant and took a real pleasure in donning an apron to try her skill at baking a cake, under the friendly supervision of her mother. Miss Case is making an extensive tour in recital, including the Middle West, this season.

Fairchild—"Dame Libellule," the ballet by Blair Fairchild, American composer, which was given at the Paris Opéra Comique for the first time last season, is described in Paris as one of the most popular pieces at that institution. Mr. Fairchild recently arranged the music for concert performance in the form of a suite. This was given for the first time at a Lamoreux Concert under the baton of Camille Chevillard.

Chaliapin—The operatic bass seems foredoomed to the portrayal of gentlemen of crimson pasts and sulphurous futures, and to this fate Feodor Chaliapin has by now become resigned. During his recent series of operatic appearances with the Chicago Civic Opera Association the artist was besieged for autographed photos, and on several occasions humorously inscribed pictures of himself as *Mefistofele*: "With kind thoughts from the Devil . . ."

Otis—The combination of the vocation of composer and business man has in several instances been accomplished, and among creative musicians who have had recent hearings is Philo Adams Otis, whose "Benedictus" was recently played by the Chicago Symphony under Frederick Stock. Mr. Otis, who is a real estate operator in private life, is well known as music patron, a trustee of the Symphony and one of the founders of the Chicago Apollo Club.

Arden—A search for unfamiliar material for a Verdi-Puccini concert at the Metropolitan recently led Cecil Arden, mezzo-soprano, to examine "Edgar," an early opera by the composer of "Madama Butterfly." For the arrangement of a melodious Brindisi with chorus in the work, the artist applied to Arturo Buzzi-Pecchia, her teacher and a personal friend of Puccini. He orchestrated a solo version of the number, which Miss Arden is singing as a novelty on her programs.

Rubinstein—The inspiration which one artist gains in attending the recital of an artistic colleague was illustrated recently, when Erna Rubinstein heard Mischa Levitzki play Chopin's posthumous Waltz in G. She immediately determined she must have a transcription for her own programs. And as, according to her representative, the seventeen-year-old artist is nothing if not energetic, she sat down next morning and before nightfall completed the arrangement, which a well-known publisher will shortly bring out.

Davis—What in the concert world corresponds to the nautical distress signal, "S. O. S." recently reached the ears of Ernest Davis, tenor, when Elizabeth Cueny, St. Louis manager, supplicated his representative by telegram to supply a soloist for a concert performance of "Tannhäuser" in English. Arthur Hackett, who was to have sung the part, was suddenly indisposed. Mr. Davis left New York on the same afternoon, reviewing the rôle as he journeyed; fulfilled the engagement, and hurried back to keep a recital date in Mount Vernon, N. Y.

Dobkin—The vicissitudes of travel recently stranded Dmitry Dobkin, Russian tenor, for two hours by the roadside while a new train was being formed on which he might proceed to Toronto for a concert. Exposure to cold made his voice hoarse, and at the third number on his program he realized that he could not go on with justice to himself and his audience. He courageously explained the circumstances and returned at once to New York. After an illness of a week, he was pronounced "cured" from the results of his encounter with Jack Frost.

Point and Counterpoint

By *Cantus Firmus, Jr.*

The Decline of the True Ballad

THE lament on the decline of the true ballad, with which K. K. ventured into this column last week, seems to have awakened at least one responsive note. Another hardy spirit, with the gesture of an Ajax, submits the verses below. We hesitate to make comparisons between two noble efforts to restore what has almost become a lost art. Contemporaries must decide which poet shall live the longer.

K. K. has suffered a handicap of a week, but inquiries, prior to going to press, yielded the information that he was still alive, although on Saturday night he was shadowed all the way home by a person whose figure was dimly reminiscent of *Spafafucile*, the far-famed dispatcher of coloraturas in "Rigoletto." The author of last week's ballad states that he has been unable to make up his mind whether the cloaked gentleman was a composer determined to secure a heart-wringing lyric, or merely a mild anarchist led astray by poetic idealism. However, K. K. must look after himself. We can take no responsibility. We are now concerned with another song, which J. A. H. labels "A Gustatory Heart-Ballad" or "The Cry of a Hungry Soul." It follows:

Since I've inhabited New Yawk
My thoughts go fondly back
To them old dishes that I now
Conspicuously lack.

I've et at automat and I
Have dined at swell cafés,
And yet until I come to die
I'll think on them old days.

[Refrain]

O could I only get a whiff
Of Mother's oyster stew.
Could nibble at a waffle off
That breakfast china blue!
It brings the water to my eye,
And also to my mouth,
When e'er I think upon them days
Down in the Sunny South!

* * *

PURELY on its literary merits, we like the above. There are particulars in which it transcends the contribution from K. K., excellent as the latter is in the introduction of the agonizing note of domesticity. The use of the pronoun "them" by J. A. H.—there are three exquisite examples—is very much in the true style.

* * *

What's Wrong with Our Opera?

WILL the last person who wrote a letter to the "Forum" about manners at the opera please hold up his hand? Back in the eighteenth century, one Charles Burney, who used to hobnob with Tommy Arne about lassies with airs, delicate and otherwise, made an excursion into Italy. Writing of opera in its own country, he said: "At Bologna the ladies make themselves thoroughly at home; they talk, or rather scream, during the performance, from one box to that facing it, standing up, clapping and shouting *Bravo!* As for the men, they are more moderate; when an act is finished, and it has pleased them, they content themselves with shouting until it is performed again." Compliment to the

Well, How Silver-Sweet?

WE notice that Norman O'Neill has composed music for five of Shakespeare's plays, but he hasn't reached "Romeo and Juliet" yet. There seems to be a deplorable lack of the market-sense here. Is there anyone who isn't "doing" "Romeo and Juliet" this year? Even the King of Siam has yielded to the wave, and now we shall shortly hear of some Arthur Hopkins in far away Bangkok instructing the local exponents of the notorious Verona couple how to suit action to word. His Majesty has already published translations of "The Merchant of Venice" and "As You Like It." So "Romeo and Juliet" is the third play of the Elizabethan gentleman familiarly known as the "Bard" to be done into Siamese.

How silver-sweet sound lovers' tongues
by night,
Like softest music to attending ears.

Grove's "Dictionary of Music and Musicians," first of all, though this is expensive. Baker's "Biographical Dictionary of Musicians," Baker's "Dictionary of Musical Terms," Krehbiel's "Chapters of Opera" and "More Chapters of Opera," Lavignac's "The Music Dramas of Richard Wagner."

? ? ?

The Beggar's Opera

Question Box Editor:
Did John Gay write the music of "The Beggar's Opera" or only the words?

A. G. H.

Boston, Mass., Jan. 20, 1923.

Boito's "Nero"

Question Box Editor:
Has Boito's opera, "Nero," ever been produced?
H. K. T.
St. Joseph, Mo., Jan. 20, 1923.

No. It was rumored that Toscanini would produce the work at the Scala last season, but it was not given.

? ? ?

Nucleus of a Musical Library

Question Box Editor:
Will you suggest a few suitable books with which to begin a music library?
S. C. T.
Memphis, Tenn., Jan. 20, 1923.

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

FRED PATTON, concert, oratorio and operatic bass-baritone, was born at South Manchester, Conn., Oct. 2, 1888.

He received his general education in the public schools of South Manchester, but went to work in a factory when fourteen. He had at that time a tenor voice, which later deepened without "breaking." He studied sight-reading and acquired what general musical knowledge he could. At the age of seventeen he went to New York and was employed in a department store. Soon after he had his first singing lessons from the choirmaster of the Sixteenth Street Baptist Church, paying for them by

singing in the choir. The next year he was chosen for the choir of St. Stephen's Church and later sang in the Broadway Tabernacle and the Fifth Avenue Presbyterian Church, where he is still soloist. He has studied with Adelaide Gescheidt for several years and is still under her tutelage. Having decided to give his entire time to singing, he made his first professional appearance with the Toronto Mendelssohn Choir Feb. 22, 1919. The same year he learnt thirty-four oratorios. He has since sung with the New York Symphony seven times, the New York Oratorio ten times, the Philadelphia Orchestra three times and at most of the prominent festivals throughout the country. In September, 1922, Mr. Patton made his operatic début as *Monterone* in "Rigoletto" with the Zuro Opera Company in Brooklyn and sang other bass rôles during the engagement. He also appeared as *Hunding* in Andreas Dippel's production of "Walküre" with the United States Opera Company in Pittsburgh and other cities of the Middle West. Mr. Patton's voice, having a range of three octaves, he sings both bass and baritone parts.



Fred Patton

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The Morris Dance

Question Box Editor:

What is a Morris Dance and where does the term come from? F. J. N.
Terre Haute, Ind., Jan. 20, 1923.

A dance of boisterous character in four-four time, apparently of Moorish origin, hence the name. It is practically obsolete now except in certain rural districts of England.

? ? ?

Caruso and German Opera

Question Box Editor:

Did Caruso ever sing German opera? If so, when and where? D. de S.
Havana, Cuba, Jan. 20, 1923.

He appeared twice as "Lohengrin" in Buenos Aires in June, 1901.

Contemporary American Musicians

No. 260
Fred Patton

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Lucchese scores triumph as Gilda.—*New York World*.
Lucchese winsome Lucia.—*New York Telegraph*.
Josephine Lucchese shines in Gilda.—*Boston Globe*.
Miss Lucchese star of opera. Wins hearty applause in fine presentation of “Martha.”—*Philadelphia Public Ledger*.
Superb Lucchese. Youth and charm of soprano add to delights of Lucia.—*Philadelphia Record*.
An exquisite Lucia. Lucchese draws large house.—*Philadelphia Inquirer*.
Lucchese gives admirable performance at Metropolitan.—*Philadelphia North American*.
Lucchese shines in Traviata.—*The Washington News*.
Lucchese wins Washington audience.—*The Washington Herald*.
Lucchese as Gilda delights.—*The Washington Post*.
Lucchese brilliant in Rigoletto rôle.—*Youngstown (Ohio) Telegram*.
Lucchese stars in Tales of Hoffman.—*The Denver Record*.
Lucchese, American girl, stars as Gilda in Rigoletto.—*Denver Rocky Mountain News*.
Lucchese scores in production of Lucia.—*Colorado Springs Gazette*.
Texas girl superb. Songstress from the South a rare voice.—*Los Angeles Examiner*.
Lucchese is the star in Verdi opera.—*Los Angeles Daily Times*.
Lucchese scores big hit in Traviata.—*San Francisco Daily News*.
Lucchese provides tremendous moment in Rigoletto.—*Oakland Tribune*.
Lucchese triumphs.—*Seattle Daily Times*.
Lucchese reaches great heights in artistry.—*The Regina Leader*.
Rigoletto is judged triumph for Lucchese.—*Saskatoon Daily Star*.
Lucchese a Gilda of rare charm.—*St. Louis Daily Globe-Democrat*.
Triumph for Lucchese in Rigoletto.—*Detroit Evening Times*.
Lucchese's triumph.—*Houston Chronicle*.
San Antonio girl greatest Violetta since Melba's day.—*San Antonio Light*.
Young singer has marvellous voice.—*Fort Worth Record*.

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DAMROSCH CONDUCTS ST. PAUL CONCERT

Also Appears as Guest Leader in Minneapolis—Erika Morini Is Soloist

By Florence L. C. Briggs

ST. PAUL, MINN., Jan. 20.—Walter Damrosch, as guest conductor of the Minneapolis Symphony, swayed the largest audience of the season at the ninth concert in the series on Jan. 11. The audience included many professional musicians. Erika Morini, violinist, was the soloist, playing with commendable refinement of style in Spohr's Concerto in D Minor, Op. 55, No. 9. A brilliant performance of Sarasate's arrangement of a Strauss waltz brought a number of calls.

Lekeu's Adagio for String Orchestra, Op. 3, had its first hearing in this city. The work provided a nice demonstration of the excellent work of the various string sections. Tchaikovsky's Fourth Symphony, the principal number, was beautifully read by Mr. Damrosch, the fine body of players giving a generally smooth and impressive performance. Fine also was the organization's playing of Beethoven's "Leonore" Overture, No. 3.

Mr. Damrosch's popularity in the Twin Cities has been proved both by the large audiences which have attended his concerts and by the entertainments given in his honor. The St. Paul Musical Society, George A. Thornton, president, extended its hospitality to the visitor at a recent dinner given at the Commodore Hotel. Covers were laid for 300 guests. Mr. Damrosch, Henri Verbruggen, recently elected permanent conductor of the Symphony for three years, and Elbert L. Carpenter, president of the Orchestral Association, were the honor guests. They were formally welcomed in an address by Mayor Nelson of this city, in which he commended the cooperation between the Twin Cities brought about by common musical interests. The honor guests made admirable addresses in reply.

The St. Paul College Club, Mrs. George Morgan, president, sponsored Stuart Walker's production of "The Book of Job" for two performances at the Garrick Theater on Jan. 13. The house was sold out on both occasions, and a large sum was realized for the club's scholarship fund. Mrs. Boyd Nixon was in charge of the general arrangements.

MINNEAPOLIS, Jan. 20.—Two concerts by the Minneapolis Symphony, Walter Damrosch, conducting, and recitals by Sigrid Onegin and George Klass, have been among recent musical events.

Experienced leadership and broad understanding were exhibited by Mr. Damrosch in the Symphony concerts. Several hundred people were unable to gain admittance to the Sunday concert on Jan. 7, and that of Jan. 5 drew a capacity house. Weber's "Oberon" Overture, the Prize Song from "Mastersingers," the Ballet from Saint-Saëns' "Henry VIII," the "Dance of the Old Ladies," from Casella's "Venetian Convention" Suite; two movements from the "Sylvia" Suite of Delibes, and the Triumphal March from Verdi's "Aida" formed the Sunday program. At the other concert Dvorak's "New World" Symphony was authoritatively played, and this program also included the Overture to Lalo's "Roi d'Ys," a Bach Air for strings, arranged by Leopold Damrosch; a Beethoven Polonaise arranged by Walter Damrosch, and the Bacchanale from "Tannhäuser."

Sigrid Onegin's recital attracted a large audience to the University Armory, including many students, and the singer's unusually rich vocal tone delighted her hearers. Her dramatic interpretation of "Der Erlkönig," the archness of style of the Weckerlin arrangements of Pastorals and Romances of the Seventeenth Century, and her singing of a group of American songs, were among the features of the recital. Michael Rauchisen was the accompanist. A mix-up of music brought some delay in the encore numbers, and while Mr. Rauchisen hunted for a score, William Lindsay, from the audience, played from memory an excellent accompaniment to Saint-Saëns' "My Heart at Thy Sweet Voice," sung as one of the added numbers. Robert Coningsby Clarke's "Blind Ploughman,"

William Arms Fisher's "I Heard a Cry," Carl Deis' "Come Up," and La Forge's "Where the West Begins" were warmly applauded.

George Klass's recital at the McPhail Opera Hall brought this violinist before the public for the first time in a couple of years. His playing was artistic, and Katherine Hoffmann was a capable accompanist. Among the features of the program were Handel's Sonata in D, Chausson's Poème, and a Mozart Concerto.

FALL RIVER, MASS.

JAN. 22.—The Boston Symphony, Pierre Monteux, conductor, with Jeanette Vreeland, soprano, as soloist, gave the second program in the Woman's Club Concert Series recently, before a sold-out house. Both the organization and soloist were accorded an enthusiastic reception. The Woman's Club Christmas concert in Music Hall by the Boston String Quartet, was of high interest. The Quartet is composed of Harrison Kellar, Albert Shepherd, Hans Werner and Georges Miquelle. The Fall River Teachers' Association sponsored two concerts on Jan. 9, by the Boston Symphony Ensemble, Augusto Vannini, conductor, for the school children. Henry Gideon explained the numbers at the afternoon concert and in the evening Amy Ward Durfee, accompanied by Aaron Richmond, was soloist.

L. A. WARNER.

TROY, N. Y.

JAN. 19.—For its second concert this season the Chromatic Club presented Myra Hess, pianist, and Merle Alcock, contralto, at Music Hall, on Jan. 10, before a capacity audience. Both artists were given a warm reception and responded to several encores. Miss Hess played a group of Debussy compositions with poetic charm. Her Chopin group was also well received. Mme. Alcock sang a group of German songs and an aria from Verdi's "Don Carlos."

SATIE EHRLICH.

Julia Claussen, mezzo-soprano of the Metropolitan Opera, has been engaged for the Columbus, Ohio, Festival on April 24. She will sing the rôle of *Dalila* in a concert version of Saint-Saëns' "Samson et Dalila." January engagements include appearances in Reading, St. Louis, Philadelphia and Fulton, Mo.

Arthur Middleton, baritone, who is now singing in the Northwest, has been engaged for a concert in Mount Carmel, Pa., on April 2. In the current month Mr. Middleton is appearing in the states of California, Oregon, Washington, Montana, Colorado and Texas.

Marie Narelle, soprano, who has been heard throughout the United States and Canada as assisting artist to John McCormack, has been engaged to sing at the Halifax, Nova Scotia, Music Festival on April 9, 10 and 11.

Mme. Charles Cahier, American Singer, to Tour Here After Long Stay in Europe

Gained Prominence Abroad in Long Succession of Engagements in Opera and Concert—Decorated by Foreign Potentates—Draws Extensive Répertoire from Music of Many Nations

A SINGER of broad vision in the world of art, who recognizes that music has no territorial boundaries, Mme. Charles Cahier, contralto, who has returned to America after a long absence in opera and concert in Europe, is keenly looking forward to the renewal of her friendships with audiences in the United States. She comes with the record of many successes abroad and with an extensive répertoire drawn from classic and modern music, for, as she says, it is the duty of an artist to glean the flowers of songs in whatever field they appear.

"An artist," she says, "must know no restrictions of nationality and must keep fully cognizant of every development in music. I sing in eleven languages, and, believing in the unfettered choice of any music which is worthy of the concert platform, I have traveled over a wide field in selecting my programs. Therefore I can hardly say that I have a preference for any school." The modern music of France and Italy, of course, has been drawn upon for this purpose. She is very much interested in the later work of British composers, particularly Goossens and Bax, and her répertoire also includes many Finnish songs by Sibelius, Palmgren and Toivo Kuula, the ill-fated composer who met with a tragic death four years ago. "Kuula would have made his mark in the world," she says, "and it is distressing to think of the loss suffered by music through a man of such attainments being cut off in the midst of his brilliant promise."

Mme. Cahier, formerly Sara Layton Walker of Indianapolis, is a daughter of General Walker, an officer in the American Civil War, and received her original training in the United States, where she sang in concert before going abroad to enter upon an operatic career. She studied in Paris with Fidele Konig, chorister of the Opera, and then as a pupil of Jean de Reszké. Her début in opera was made at Nice, and thus she began a successful career which included a four-years' engagement at the Royal Opera in Vienna and appearances in opera in Berlin, Leipzig, Dresden, Munich, Paris, Nice, Zurich, Copenhagen and many other cities, under the leadership of such conductors as Nikisch, Strauss, Wein-



© Mishkin

Mme. Charles Cahier, American Contralto

gartner, Mahler and Mengelberg. For four summers she was the leading contralto of the Wagner and Mozart festivals at the Prinzregenten Theater, Munich. She has received decorations from many foreign potentates, and the Academies of Vienna, Munich and Berlin have offered her the master classes in singing.

This long succession of engagements has prevented Mme. Cahier from revisiting her native country except at rare intervals—twice as guest singer in the Metropolitan Opera and again in February, 1922, as the contralto soloist in the performance of Mahler's "Song of the Earth," by the Society of the Friends of Music. Mme. Cahier, who has sung this part sixty-seven times, has a great admiration for much of Mahler's work, and believes that the time will come when he will be as highly appreciated in America as he is today in Europe. The artist had intended to arrive in America in October last, but postponed her sailing in response to the request of Mengelberg that she should sing that month with his orchestra in its European tour. Reaching America in the first week in November, she sang in Washington and later in Cincinnati, Detroit, Cleveland and New York. She is now preparing dates for an extensive concert tour of the United States and will give a New York recital on Feb. 5. P. J. NOLAN.

Following her recital in Charleston, S. C., on Jan. 2, Sigrid Onegin, contralto, will be heard in recitals in Minneapolis, Chicago and Omaha.

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French "Polytony" and Negro Melodies in Orchestral Novelties

[Continued from page 1]

merely stating that, according to all accepted notions as to what is euphonious and concordant, both the Ballade and the Serenade were "ugly," and that, aside from their ugliness, the musical ideas presented were so unimportant as to be really trivial. Granting, however, that this music was essentially small, the technique by which it was expressed was not to be dismissed with a sneer, and there may be some profit in pondering on what may come of it when some one whose ideas are of larger mold makes use of it. Meanwhile, it is quite possible that some traditional barriers of the ear are being removed, as past barriers, similarly erected in behalf of euphony and concordance, have had to be removed.

This is not to say that the reviewer believes Mr. Milhaud has written music in itself of any considerable moment. It is almost inconceivable that works which have so little to say can have any very long life, irrespective of their manner or method of expression.

The Ballade, as Mr. Milhaud emphasized in his program notes, is not a composition for solo piano with orchestral accompaniment. The piano's function is scarcely different from that of the double basses. Rhythmic pulse is the composition's most arresting characteristic. The composer deemed it worth while to point out that the work has no program, and that it conforms to his theory that music "has no connection with words, pictures or colors."

The Serenade, according to Mr. Milhaud, was modeled after the Serenades of Mozart. This is in conformity with his position that the Six are not revolutionaries, but are classicists who are expanding old forms and merely adding to their harmonies. The work presents a comprehensible example of "polytony"—or of writing simultaneously in two or more keys. There are three rhythmically contrasting sections, stated with what appears to be a studious avoidance of what can be spoken of as normal concords. As in the Ballade, the scoring, whatever its effect on the ear, shows mastery of material. But if the discordant elements were removed, this material doubtless would sound utterly commonplace.

Such indeed was the case of the Honegger and Satie works played. These were agreeable, but inconsequential, the Pastoral being reminiscent of some of its many predecessors of like designation, and the Satie trifles prompting chiefly a feeling of wonder as to why Debussy thought them worth orchestrating. The latter and larger master's once adventurous "Fêtes" sounded somewhat old-fashioned after Milhaud, a circumstance conducive to some sober thinking regarding the place which the stylists of the hour will have when a newer fashion has set in.

The Rimsky-Korsakoff Suite, substituted for Berlioz' "Fantastic" Symphony because illness had prevented the conductor from rehearsing the latter, was droningly played. Its selection at the eleventh hour had something of irony in it, as Rimsky was among those pointed to in Mr. Milhaud's notes as composers who had exerted a bad influence on the music of France.

It should be said that the orchestra yielded yeoman service in the visitor's music. Neither his conducting nor his piano playing calls for any special comment.

O. T.

All-Tchaikovsky Program

An all-Tchaikovsky program was offered by Mr. Stransky at the Sunday afternoon concert of the Philharmonic at Carnegie Hall on Jan. 21. Leo Schulz, first 'cellist of the orchestra, appeared as soloist, playing the Variations on a Rococo Theme. There were smoothness and admirable purity of tone in the less demonstrative portions of this work, and throughout a broad sweep of style that

won the applause of the audience. The Fifth Symphony was the major work presented by the orchestra, and a sonorous exposition of its beauties was evoked by Mr. Stransky. The Overture, "Romeo and Juliet," opened the program, with a delicacy of treatment that revealed the orchestra at its best. A capacity audience proved its satisfaction by liberal applause.

R. E.

A New Negro Rhapsody

The New York Philharmonic, Josef Stransky, conductor; Josef Hofmann, pianist, soloist. Carnegie Hall, Jan. 18, evening. The program:

Overture to "Euryanthe".....Weber
Concerto for Piano in A Minor, Op. 54 Schumann

Mr. Hofmann
"A Negro Rhapsody".....Goldmark
(Mss.—first performance)
"L'Après-midi d'un Faune".....Debussy
Overture, "1812".....Tchaikovsky

There was much of pleasure and profit for the Thursday Night Philharmonic subscribers in the piano concerto and the new American work brought forward at this concert, as there was also for the Friday afternoon assemblage which heard the same program. Mr. Hofmann's playing, if it suggested at times that he was not in a mood for gentleness of caress, was altogether fascinating in its symmetry, its rhythmic zest, its all-pervading clarity, its crispness and incisiveness. He was tumultuously applauded.

Mr. Goldmark's new "Negro Rhapsody" possesses the scholarship and the mastery of material too often wanting in works of this kind, and must be accorded place as an important contribution to American music. That it is the long-awaited masterpiece which will bring the American composer into his own by using typically American material in an altogether big American way, can scarcely be written of it, but it has merits and pleasure-giving qualities which should lead to repetitions of it, not only in New York but elsewhere through the country.

The Rhapsody was completed as recently as last summer. It is based on seven themes which the composer regards as of Negro origin and with which he has interwoven others created by him in the same spirit. The Negro tunes used, as catalogued in Mr. Gilman's annotations, are "Nobody Knows de Trouble I've Seen," "Nobody Knows," "O Peter Go Ring dem Bells," "O Religion is a Fortune," "Sometimes I Feel Like a Motherless Child," "Oh, When I Come to Die" and a Tennessee "River" tune. The last-named probably is of Celtic rather than African derivation, a tune of the character of "The Arkansaw Traveler" or "Turkey in the Straw." These themes are employed symphonically, with an avoidance of too much of literal quotation. Mr. Goldmark has made use of familiar devices of contrapuntal writing, and has orchestrated his music with much aptness and richness.

Mr. Stransky gave the novelty an altogether sympathetic and able perform-

ance and shared the applause with Mr. Goldmark, who was called to the stage. The conductor also received an individual tribute from the audience and the men, who stood to greet him, earlier in the evening. The remainder of the program calls for no special comment.

O. T.

A Stransky "Farewell"

The New York Philharmonic, Josef Stransky, conductor, Metropolitan Opera House, Jan. 16, evening. The program: Symphony No. 5.....Beethoven
Prelude to "Meistersinger".....Wagner
Prelude to Act III and Shepherd's Melody
from "Tristan".....Wagner
March of the Knights from "Parsifal".....Wagner
Wotan's Farewell and Magic Fire Scene
from "Walküre".....Wagner
Prelude to Act III, "Lohengrin".....Wagner

A program of familiar music was led by Josef Stransky on Tuesday evening of last week, when he made his final appearance of the season in the New York Philharmonic's series in the Metropolitan Opera House. The Beethoven Fifth was given a smooth and sincere performance. The latter half of the program bracketed five favorite Wagnerian excerpts. The somber "Tristan" music, arranged by W. H. Humiston, had its usual effectiveness, and the Bell Scene from "Parsifal" was equally impressive. Mr. Stransky's admirers called upon the orchestra to rise after the Symphony, and at the close of the program applause was prolonged until the stirring "Lohengrin" number was repeated. R. M. K.

[Continued on page 43]

New York's Round of Concerts and Recitals

[Continued from page 6]

singer. The only things that jangled out of tune were some of the songs, in themselves. They were anything but "sweet bells." The program was made up of three groups in German and one in English. Two of the best in the latter division were German songs, but the fact that Erich Wolff's "Fairy Tales" warranted its repetition, and the further fact that his "Most Faithful of My Friends" was given a proud interpretation, these could not take the palm from the exceptionally beautiful "Tears," a setting by J. Bertram Fox of a Cranmer-Byng translation from the Chinese. The juxtaposition of two Chinese songs, the other one being Bainbridge Crist's "Colored Stars," was disastrous for the last-named, but in this the music is scarcely so far from the mood as in Gertrude Norman Smith's "Rain on the Down" to Arthur Symons' words. For the rest—excepting auditors who would flee from Brahms—delight was unalloyed. One is inclined to award first honors to a Strauss group which included "Morgen," "Ständchen" and "Cäcilie," but then one remembers the purity and legato joy of "Adelaide," and "Die Ehre Gottes," as splendid as a sunrise. Two Franz songs were also memorable, and, among the extras, Carey's Old English Pastorela surpassed most of the listed gems for its clear, enchanting phrase.

P. C. R.

Lyric Club, Jan. 16

The Astor Gallery of the Waldorf-Astoria was barely sufficient to accommodate the audience at the twelfth concert of the Lyric Club, Arthur Leonard, conductor, on Tuesday evening. The refreshing work of this admirably trained organization is reflected in rapidly growing recognition and support. Grace Morton Stevenson, harpist, was heard for the first time as soloist with the club. She displayed high musicianship and finished phrasing in Hasselmans' "Marche Militaire," the "Song of the Volga Boatmen" and "Autumn," by Thomas. Rubi Davis, violinist, played the Vitali Ciaconna with animation, and

Arthur Wilde, 'cellist, was heard in the Popper Tarantelle and numbers by Saint-Saëns and Sammartini. Among the numerous works given by the singers the most effective were "Silver," by Victor Harris; "Twilight fo' Dreamin'," by Claude Warford, and "Peter Piper," by Frank Bridge. Sullivan's "Lost Chord" was the closing number, given with violin, 'cello, harp and piano accompaniment.

R. E.

The Beethoven Society, Jan. 16

The chorus of the Beethoven Society, Howard Barlow, conductor, gave its first concert of the season in the ballroom of the Hotel Plaza, on the evening of Jan. 16. The chorus was assisted by Fred Patton, baritone, as soloist, and a string quartet composed of Frank Kaltenborn, Frank Gourowitsch, Jacob Altschuler and Bernard Altschuler. Harold Osborne Smith was accompanist.

Mr. Barlow's chorus has made a striking improvement over last season. The mechanics of choral singing such as attacks, releases, response to the conductor and all the things in which choruses, especially those of female voices, usually fail, were flawless. The balance, save for a trifle too much weight occasionally from the contraltos, was also very good. Curiously, the best singing was done in the opening number, Rimsky-Korsakoff's "Zuleika," arranged, as were several of the other numbers, by Mr. Barlow. "The Firelit Dark" by Thomas Winston, a new piece, was most effective but "Rest Thee Now," composed by Mr. Barlow in memory of Mme. Aida Tanini-Tagliavia, the Society's late president, was a trifle monotonous though effective. A very beautiful Berceuse of Gretchaninoff with an effective accompaniment for strings and piano by Mr. Barlow, and with an incidental solo sung by Zilla Buell, while taken a trifle too slowly, was one of the best numbers of the program. "Hush of the World" by Mr. Barlow was very beautiful, and the chorus surmounted its difficulties with apparent ease. The final number, "Your Eyes" by Mr. Barlow, was redemandated. Mr. Patton was much applauded in two groups of songs, doing some stirring singing in

Mendelssohn's "I'm a Roamer" and Damrosch's "Danny Deever" which he sang as encore. The Quartet of strings accompanied all the numbers and played a group of solos. Mr. Barlow's arrangements for string quartet of all the accompaniments added greatly to the artistic effect throughout the program.

J. A. H.

Margaret Matzenauer, Jan. 17

The program which Margaret Matzenauer gave in Carnegie Hall on Jan. 17, afforded her an opportunity of displaying those vocal and interpretative excellencies of which she is so generously possessed. In it she never departed from her true range—never essayed flights into soprano realms—and the results were altogether admirable. Mme. Matzenauer is an artist of unusual versatility and, while not resorting to the tricks or effects peculiar to the operatic stage when delivering a program of songs, she did utilize a pronounced dramatic gift in her interpretations last week, always with discrimination. She sang the customary groups in German, French and English with a dash of Spanish as a substitute for Italian, which was unrepresented. While her singing throughout was generally of a very high order there were moments of great beauty, such as in Gretchaninoff's "Over the Steppe," in which her tone was of moving richness. Arensky's "On Wings of Dream," a favorite of Mme. Sembrich in her recital days, was done with exquisite effect and had to be repeated.

In "The Heart of a Rose" by Elinor Remick Warren, a graceful little song that opened the English-American group, Mme. Matzenauer was assisted by the composer at the piano. In the other numbers Frank LaForge played with great skill and discrimination. S. D.

Minna Kaufmann, Jan. 17

Minna Kaufmann, soprano, warmly greeted by a large audience at the Town Hall on Jan. 17, sang with pronounced feeling, clear diction and a fine sense of

[Continued on page 42]

ARTHUR

PHILIPS

Miss E. Lewis, Secretary

TEACHER OF SINGING
CARNEGIE HALL, Studios 801-802
NEW YORK

"Chenier" Takes Place in Operatic Promenade at Metropolitan

Giordano's Opera of French Revolution Added to Season's Répertoire—Rosa Ponselle Sings Rôle of "Madeleine" for First Time—"William Tell" Has Second Performance—Ruffo Appears as "Amonasro" in "Aïda" for First Time in This Country—Edward Johnson a New "Pinkerton" in "Butterfly"

WITH the exception of "Andrea Chenier," sung for the first time this season on Saturday evening, last week at the Metropolitan was devoted entirely to repetitions of operas already given. In the Giordano opera of the French Revolution, Rosa Ponselle assumed the part of *Madeleine* for the first time. Another unfamiliar characterization was that of *Amonasro* in "Aïda," by Titta Ruffo, who had not previously essayed this part in America. Edward Johnson sang *Pinkerton* in "Madama Butterfly" for the first time since coming to the Metropolitan.

"William Tell," the most recent of the season's revivals, reached its second performance Monday night. Other operas of the week were "Rosenkavalier," "Roméo et Juliette" and the "Cavalleria"-"Pagliacci" double bill. The annual benefit for the opera house emergency fund was an event of the week, acts or scenes from four operas being sung, with three conductors, seventeen principal singers and the chorus and orchestra participating.

"William Tell" Repeated

"William Tell," recently awakened from its long sleep at the Metropolitan, was given its first repetition Monday evening with the same cast as at the first performance of the revival. Giuseppe Danise, Giovanni Martinelli, Rosa Ponselle, Marie Sundelius, José Mardones and Adamo Didur coped successfully with the chief rôles and Max Bloch sang the difficult air of the *Fisherman* with good results. The colorful ballet of the scene in the square at Altdorf again proved one of the most pleasurable episodes of the revival. Gennaro Papi conducted.

B. B.

The Third "Rosenkavalier"

"Rosenkavalier," at its third performance this season, presented one change of cast, Rafaello Diaz appearing in place of Orville Harrold as the unnamed tenor of the first act levée. He sang the difficult air well, but rather too pointedly at the audience instead of to the *Marschallin*. Paul Bender's *Baron Ochs* was again the dominating figure of the performance, a characterization unique in its seeming absence of all effort. Marie Sundelius returned to the part of *Sophie*, and others in the cast were Maria Jeritza, Florence Easton, Kathleen Howard, Gustaf Schützendorf, George Meader, and Angelo Bada in the rôles taken by them at the earlier representations. Mr. Bodanzky conducted.

O. T.

Titta Ruffo as "Amonasro"

Thursday's afternoon's special "Aïda," another of the many benefit performances of the season at the Metropolitan, was given a new element of interest in the appearance of Titta Ruffo as *Amonasro*, his first assumption of this part in America. The big-voiced baritone made the rôle highly impressive both in vocal power and in its dramatic and pictorial aspects. The frustrated attempt at assassination in the Nile scene, usually an obscure incident, was lifted to high relief by Mr. Ruffo's intensity. Others in the cast were Elizabeth Rethberg, who sang with much beauty of tone, if a little too strenuously, as *Aida*; Jeanne Gordon, a queenly and rich-toned *Amneris*; Giovanni Martinelli, a vigorous *Radames*; José Mardones, whose *Ramfis* is ever one of sonority and power; and Edmund Burke, adequate as the *King*. Laura Robertson sang the music of the *Priestess*. Roberto Moranzoni conducted and Florence Rudolph headed the dancers.

O. T.

Johnson as "Pinkerton"

For the third "Butterfly" of the season, a new *Pinkerton* was supplied in the person of Edward Johnson who thereby added his eighth rôle although the season is not yet half over. The other members of the cast being familiar in their parts, interest naturally centers in Mr. Johnson. Only once before has he sung the rôle of *Pinkerton* in New

York, that time being at the Manhattan with the Chicago forces. The performance throughout was of highest excellence, with the sort of finish to the ultimate detail which one has come to associate with Mr. Johnson's work. The outstanding feature of the characterization was one of personal charm. To begin with, he looked and acted like an American, and a young one at that. His love-making at the end of the first act was ardent and in the last scene, for the first time we had a *Pinkerton* honestly sorry for the sorrow he had wrought, and for the first time his "Io son vil!" really carried conviction. Vocally Mr. Johnson was exceedingly good throughout, and his voice and Miss Easton's blended well in the duet.

Miss Easton's *Butterfly* had its usual excellences, the dramatic and tragic scenes being the best. The entrance song was better than at the last performance, and both "Un Bel Di" and "Che tua Madre" had great appeal. The remainder of the cast included: Flora Perini, Cecil Arden, Antonio Scotti, Angelo Bada, Pietro Audisio, Paolo Ananian, Paolo Quintina and Vincenzo Reschigian. The substitution of a doll for the child *Trouble* nearly brought disaster, as the audience displayed a tendency to titter since even Miss Easton's realistic acting did not succeed in making the doll a convincing adjunct. Roberto Moranzoni conducted.

J. A. H.

The Fifth "Roméo"

Gounod's "Roméo et Juliette" had its fifth performance of the current season on Thursday evening, thus taking first place in the repertory for the number of repetitions so far. Lucrezia Bori and Beniamino Gigli again impersonated the lovers, to the satisfaction of a large audience which recalled them many times. Others in a familiar cast were Raymond Delanois, Henriette Wakefield, Rafaello

Diaz, Giordano Paltrinieri, Giuseppe De Luca, Millo Picco, Paolo Ananian, Adamo Didur, Léon Rothier and Louis D'Angelo. Hoarseness and harshness of voice in the men's section of the chorus made the singing of the Prologue less effective than usual. Louis Hasselmans conducted.

G. W. H.

MANY ARTISTS SING AT OPERA BENEFIT

Scenes from Four Popular Works Given for Emergency Fund

Three conductors and seventeen of Mr. Gatti-Casazza's songsters, together with the chorus and orchestra, participated in an annual special performance for the benefit of the opera house emergency fund, intended to aid the sick and disabled, given Monday afternoon. Acts or scenes from four operas were sung, these including the final scene of Verdi's "Trovatore," the first act of Bizet's "Carmen," the second act of Verdi's "Traviata" and the second of Puccini's "Tosca."

The promenade of singers began with the "Trovatore" extract. Frances Peralta appeared as *Leonora*, Jeanne Gordon as *Azucena*, Morgan Kingston as *Manrico* and Millo Picco as the *Count de Luna*. Miss Gordon and Mr. Kingston were very heartily applauded after the "Ai Nostri Monti" duet and all were called before the curtain. Gennaro Papi conducted.

In the act of "Carmen," which followed, Florence Easton again elaborated upon her impersonation of the trouble-making cigarette girl, adding new bits of enlivening business. Queena Mario sang the music of *Micaela* prettily and Orville Harrold, as *Don José*, united his voice with hers in a tuneful performance of the letter duet. Others in this act were Vincenzo Reschigian and Italo Picchi. Louis Hasselmans conducted. The chorus sang with its customary gratifying effect and there was special applause for the boy soldiers.

Perhaps the best singing of the afternoon was that of the three principals in the "Traviata" act, Lucrezia Bori appearing as *Violetta*, Beniamino Gigli as *Alfredo* and Giuseppe De Luca as the elder *Germont*. Mr. Gigli was called back to the stage after his full-voiced delivery of "De' mei bollenti spiriti." There was very heavy applause also after the duet between Miss Bori and Mr. De Luca and after the latter's finely shaded "Di Provenza." Grace Anthony appeared as *Annina* and Roberto Moranzoni conducted.

Last and most exciting was the sec-

ond act of "Tosca," which Maria Jeritza as *Floria* and Antonio Scotti as *Scarpia* succeeded in intensifying to the pitch of frenzy. Mario Chamlee sang *Cavaradossi* and the cast also included Giordano Paltrinieri and Vincenzo Reschigian. Mr. Moranzoni conducted. There was the now expected outburst of applause after "Vissi d'arte" and many recalls for the artists at the end of the act. Samuel Thewman, Wilhelm von Wymetal and Armando Agnini shared between them the management of the stage. The audience was of capacity O. T.

Three Saturday Operas

The double bill of "Cavalleria Rusticana" and its twin, "Pagliacci," occupied the afternoon audience at the Metropolitan Saturday and Giordano's "Andrea Chenier" was the evening opera. Maria Jeritza repeated her popular success as *Santuzza*, her chief companions in the cast being Mario Chamlee as *Turridu*, Millo Picco as *Alfio* and Marion Telva as *Lola*. Titta Ruffo was a dominating *Tonio* in "Pagliacci." The part of *Canio* was finely acted by Edward Johnson, and Elizabeth Rethberg sang effectively, if somewhat weightily, as *Nedda*. Mr. Moranzoni conducted the Mascagni work and Mr. Papi that of Leoncavallo.

The evening "Andrea Chenier" was the first performance this season of Giordano's well-written but rather nondescript Italian work. There was one important change of cast from last season, Rosa Ponselle succeeding to the part of *Madeleine*, formerly sung by Claudia Muzio, now with the Chicagoans. Miss Ponselle made much of the part both vocally and dramatically, and her slenderness of figure was again commented on. Beniamino Gigli sang with much intensity and fullness of voice as *Chenier* and Giuseppe Danise repeated his former success as *Gerard*. Others concerned in the performance were Flora Perini, Ellen Dalossy, Kathleen Howard, Adamo Didur, Angelo Bada, Pompilio Malatesta, Italo Picchi, Giordano Paltrinieri, Vincenzo Reschigian, Paolo Ananian and Louis D'Angelo. Mr. Moranzoni conducted.

B. B.

"Tristan" in Brooklyn

"Tristan und Isolde," with Curt Taucher and Margaret Matzenauer in the title rôles, was sung at the Brooklyn Academy of Music on Tuesday of last week. *Isolde* is a taxing part for Mme. Matzenauer, vocally, and her rich lower and middle voice again was forced out of its natural tessitura to meet the demands of Wagner's music. Her poise and intelligent conception of the work compensated in part for her vocal short-

[Continued on page 43]

Emanuel Ondricek, Director of the "Ondricek School of Violin Art", of New York and Boston

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PROGRAM

1. Vitali	Chaconne	3. Rimsky Korsakoff-Franko, Hymn to the Sun	
2. Wieniawski	Concerto D Minor	Brahms	Waltz in A
a. Allegro moderato		Sarasate	Spanish Dance Op. 21
b. Romance		Wieniawski-Ondricek,	
c. A la Zingara			Fantasia on Russian Themes

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**Lack of Study Blasts
Opera Hopes of Many,
Says Frances Foster**



Frances Foster, Opera Coach, of New York

Youthful impatience and a disinclination to make an adequate expenditure of effort toward proper equipment account in large measure for the failure of American singers to occupy a preponderance of leading rôles in opera in this country, in the opinion of Frances Foster, opera coach of New York. Miss Foster contrasts the attitude of the European student, willing to spend years in preparation, with that of the American aspirant who hopes for a meteoric career.

"Too often the American singer masters an aria or two from a favorite opera and then seeks an audition with this pitiful material," says Miss Foster. "Frequently the singer has no knowledge of the opera except the aria she has prepared. There is no realization of the necessity of thoroughly knowing the story, the cues and the parts of the other principals. Without this equipment and a similar knowledge of many operas, a singer has little opportunity to hold the attention of an opera manager. If singers would appear before a manager with an intimate knowledge of a dozen rôles, we should hear many more native voices in leading parts. There is no reason why this should not be so, for the American voice has the quality that makes for perfection and American training is of the best."

"The same thing may be said of many concert singers who engage in a period of intensive coaching immediately before a recital and then postpone further work until it is time to prepare another program."

CEDAR RAPIDS, IOWA

Jan. 20.—Alfred Cortot, French pianist, who appeared in recital on Jan. 9, in Sinclair Chapel, Coe College, was acclaimed by a capacity audience. Mr. Cortot played numbers by Vivaldi, Chopin, Saint-Saëns, Debussy, Albeniz and Liszt. The feature of the program which drew forth the greatest applause was a superb performance of Chopin's twenty-four Preludes. The recital will long be remembered for this feature alone. Mr. Cortot's playing was artistic and marked by vivacity and fire.

MAX DAEHLER.

VIRGINIA, MINN.

Jan. 20.—Mrs. George S. Richards and Julia A. Carter presented Toscha Seidel, violinist, as the second attraction in Virginia's All-Star Course at the High School Auditorium on Dec. 15. Insistent applause drew five encores at the conclusion of a heavy and exacting program. Francesco Longo was a capable accompanist.

MRS. GEORGE S. RICHARDS.

Canada Announces Musical Competition

TORONTO, CAN., Jan. 22.—The Ontario Musical Association for Competitive Festivals, of which George E. McCann, is president and H. A. Fricker, conductor of the Mendelssohn Choir, is chairman of the executive committee, has announced a competition to be held in

Toronto April 30 to May 4. It will be open to piano, organ and vocal soloists, composers, choruses, choirs, quartets and trios, orchestras and bands. All competitors must be amateurs, conductors excepted; and, while certain classes are open to entrants from all parts of the Dominion, the majority are confined to the Province of Ontario. In two classes, one for choral societies of not less than fifty voices, and one for church choirs, the United States is included. The chief adjudicators will be Granville Bantock, the English composer, and Harry Plunket Greene, the Irish baritone, who will also officiate at festivals in Saskatchewan, Alberta and British Columbia.

**ALBANY HEARS RECITALS
BY PROMINENT ARTISTS**

**Bauer Plays for Caruso Foundation—
Fitziu and Thomas Acclaimed—
Local Events**

ALBANY, N. Y., Jan. 20.—Harold Bauer, pianist, gave a recital on Jan. 11, as the concluding event of a series of four piano recitals by pupils of the Mason Piano School arranged by J. Austin Springer, director, for the benefit of the Caruso American Memorial Foundation. His program included compositions by Bach, Beethoven, Schumann, Chopin, Liszt and Saint-Saëns. Mrs. Peter Schmidt, violinist, and Margaret A. DeGraff, harpist, assisted at the student's recitals.

Anna Fitziu, soprano, and John Charles Thomas, baritone, appeared in a joint recital on Jan. 8 in Harmanus Bleeker Hall, the second in the series of Franklin subscription concerts. The "Bird Song" from Leoncavallo's "Pagliacci" was Miss Fitziu's first number, followed by groups of three English and three French songs. As encores she sang an aria from "Madama Butterfly," "Love Comes to Steal Your Heart Away," and a group of three Negro lullabies. Mr. Thomas made his first appearance in Albany and was well received. His numbers were an aria from Verdi's "Masked Ball," Handel's "Care Selve," four Italian songs and a group of English songs, including "Danny Deever," by Damrosch. Both artists closed the program with a duet from Mozart's "Don Giovanni." William Janaushek was accompanist for both singers.

"American Composers" was the subject for study and interpretation at the meeting of the Monday Musical Club at the Historical Society auditorium, on Jan. 8, with discussion of the subject by the president, Elizabeth J. Hoffman. The program was confined to the works of R. Nathaniel Dett, Edgar Stillman Kelley, Richard Hageman and Charles Gilbert Spross. The soloists were: Mrs. Raymond N. Fort, Mrs. Ronald Kinnear, Mrs. Christian T. Martin and Mrs. Jean Newell Barrett, sopranos; Mrs. Burt R. Richards, and Mrs. R. V. Colclough, contraltos; Mary Whitfield, pianist, and Lillian Jones, violinist. The accompanists were: Mrs. Frederick W. Cross, Mrs. James H. Hendrie, Mrs. George D. Elwell, Mrs. Ralph Winslow and Henrietta Knapp.

Dr. Harold W. Thompson, head of the music department of the New York State College for Teachers, and organist of the First Presbyterian Church, gave a talk on "American Folk Music," at the meeting of the music section of the Women's Club of Albany, on Jan. 11.

W. A. HOFFMAN.

LANSING, MICH.

Jan. 20.—Theo Karle, tenor, gave a concert in the gymnasium of Michigan Agricultural College recently before a large audience. Keen appreciation was expressed after each number, and encores were demanded after each group. Eric DeLamarter, organist, and assistant conductor of the Chicago Symphony and a native of Lansing, was brought by the Matinée Musicale for a lecture and organ recital at Central Methodist Church.

THERESA SHIER.

The Women's Symphony, J. W. F. Leman, conductor, has been engaged to give a concert in Atlantic City on Jan. 27. The concert will be given under the auspices of the Mayor's Committee. The soloists will be Ethel Dobson, soprano, and Florence Hanele, concertmaster of the orchestra.

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**ADVANCE MUSIC STUDY IN
SOUTH HIGH SCHOOL, LIMA**

**Many Concerts in Which Local Artists
Appear Make Interesting
Week's Calendar**

LIMA, OHIO, Jan. 20.—South High School is devoting much attention to music. There are enrolled in the band fifteen players, in the Senior Girls' Glee Club forty singers, and in the Junior Girls' Glee Club 120. The girls are under the leadership of Mary Catharine Jones, supervisor. The Boys' Glee Club, conducted by W. Brunsman, has thirty-two members, and the orchestra twenty. Band and orchestral students are under the direct supervision of Joseph N. DuPere.

Local artists, members of the Women's Music Club, gave an interesting recital on Jan. 11 at Memorial Hall, before a capacity audience. One of the features of the program, which was arranged by Mrs. James Grubb, Mrs. I. R. Longsworth and Mrs. A. Dimond, was a vocal sextet, an arrangement by Louis Victor Saar of Schumann's "Nut Tree." This was sung by Mrs. Charles A. Black, Mrs. R. O. Woods, Mrs. Frank Callahan, Mrs. Joe Davison, Mrs. John Carnes and Blanche Numan Baxter, president of the Club, and the violin and harp accompaniment was played by Mrs. Gale C. Dunifon and Kathryn Gramm Shrider. Mrs. James Allan Grubb played the solo part in Schytte's Piano Concerto Opus 28, Mrs. Fred Calvert giving the orchestral part on a second piano. The Weber-Godowsky "Invitation to the Dance" was to have been given by Mary Kathryn Roby, Esther Lynch and Leona Feltz, but owing to the illness of the first two, a Chaminade Trio was substituted for this number, and was played by Mrs. Donald Mehaffey, violinist; Mrs. Andrew Dimond, cellist, and Miss Feltz, pianist. Saar's "Cradle Song" and Froelich's "In Thoughts" closed the program. The participants were Mrs. Mehaffey, Annette Roby and Marietta Day violins; Miss Feltz, viola; Mrs. Dimond, cello; Miss Shrider, harp, and Nell Kriete, piano.

Local musicians found much to admire in the performance of the cantata, "The Light of Men," given by the women's chorus of Zion Lutheran Church under the leadership of the Rev. Arthur Peffley. The singers were Mrs. W. Swartzmann, Mrs. Franklin McClain, Evelyn Bowsher, Josephine Hoffman, Lavera Rupert, Mary Sprague, Mrs. A. E. Harshe, Onie Lehmann, Lois Klingler, Vera Rousculp, Lucille Ruhlen, and Mrs. M. L. Mayer. The soloists were: Miss Rousculp, Miss Bowsher, Miss Lehmann and Mrs. Mayer. Miss Adkins was at the organ.

The annual presentation of the "Messiah" by Trinity M. E. Church choir, on Dec. 31, was highly successful. Trinity's mammoth auditorium was crowded, many visitors from neighboring cities and towns attending. The soloists were Anna Roberts Davies, soprano; Effie Hunt, contralto; James Allan Grubb, tenor, and Alfred Shumate, bass. Mark Evans was the conductor, C. A. Richmond was organist and Dorothy Stolzenbach, pianist. A competent orchestra of twenty assisted.

An interesting musical program was presented on Sunday, Jan. 14, at Market Street Presbyterian Church by the quartet choir, assisted by Mrs. E. J. Curtiss, soprano; Mrs. J. Allan Grubb, pianist, and Dr. E. J. Curtiss, cellist.

At a party given at the parish house of Christ Episcopal Church by Betty Brice Wilson, a sister of Gertrude Brice Farwell, now in California, the feature of the program was a charming little skit "Baby's Christmas Tree," written by Mrs. Farwell, with music by Arthur Farwell, composer. All the parts were taken by students in Mrs. Wilson's private school.

H. EUGENE HALL.

Montreal, Can.

Jan. 22.—Pablo Casals captivated a very large audience at his recital on Jan. 14. The program, in all its phases, evoked a storm of applause. The Handel Sonata in G was exquisitely done. Edouard Gendron was one of those accompanists whom it is a distinct pleasure to hear, because he knew just what not to do. Suzanne Keener, soprano of the Metropolitan Opera, assisted by Gladys Berry, cellist, and Vera Aiken, pianist, gave a successful concert in the St. Denis Theater. Supplementary letters-patent were recently issued at Quebec for the Canadian Operetta So-

ciety, Limited, with a capital of \$250,000. The object of the organization is to produce and manage musical comedies, and generally to develop that field in this part of Canada. HARCOURT FARMER.

OKLAHOMA CITY, OKLA.—Pupils in the grade schools were presented in recital at the home of Mrs. L. J. Allen, and those of the Junior High School at the home of Mrs. E. D. Oldfield, by Martha Gilmer, their teacher.

CINCINNATI, OHIO.—Lynwood Farnam, well-known organist, was heard in recital under the auspices of the Southern Ohio Chapter of the American Guild of Organists, at the East High School. The Norwood Musical Club gave a holiday program at the Carnegie Library Hall. Emma Beiser Scully, guest of honor, played one of her own compositions. Lydia Cleary Dozier and Mrs. Ida Blachschlaeger were heard in a musical program before the Women's City Club. The St. Lawrence Choir, led by J. Alfred Schehl, and with Joseph Vito, harpist of the Cincinnati Symphony, as soloist, gave a concert in Emery Hall.

ATHENS, GA.—Harriet May Crenshaw, director of the piano department at Lucy Cobb Institute, presented the following pupils in recital, in conjunction with violin pupils of Gretchen Gallagher Morris: Pattie Benson, Jack Hancock, Martha Hill Jackson, Stanton Forbes, Eliza Cobb McDorman, Pearl Hardeman, Frances Crane, Helen McDorman, Sarah Morris, Lorna Lawrence, Annie Lewis and Kathleen McCorkle.

REDLANDS, CAL.—The following piano pupils of Grace Eaton were heard in recital: Ruth Hinckley, Dorothy Lockwood, Mary Rogers, Dorothy Simpson, Mary Saunders, Gretchen Wiesmore, Paul Behee, Mildred Booker, Jack Cranmer, Hazel Gunlach, Lillian Holmes, Ruth Reilly, Guy Bartlett and Leighton Thornquist.

ELMIRA, N. Y.—Several compositions by Arthur L. Manchester, were included in a musical service given by the choir of the First M. E. Church in a recent Sunday evening service, under Mr. Manchester's leadership. Carol singing by the congregation was a feature of the program.

Having appeared as soloist with the New York Symphony in Aeolian Hall, New York, on Jan. 14, Mieczyslaw Münz, pianist, is to give recitals in Indianapolis, Boston and Mount Vernon, N. Y.

Ethel Leginska, pianist, who begins her concert activities in Detroit on Jan. 30, will be heard immediately afterward in recitals in Lansing and Flint, Mich., Boston and New York.

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Boston Welcomes Georges Enesco as Violinist, Composer and Conductor

Distinguished Roumanian Musician Gets Ovation at Symphony Concert—People's Choral Union Sings "Elijah"—Apollo Club Sustains Reputation in Fine Program—Promising New 'Cellist Heard with People's Symphony—Flonzaley Quartet, Kreisler, Mme. Homer and Daughter, Eva Gauthier and Harrison Potter Give Recitals

By HENRY LEVINE

BOSTON, Jan. 22.—The Boston Symphony gave its twelfth pair of concerts on Friday afternoon, Jan. 19, and Saturday evening, Jan. 20. Aside from Berlioz's Overture to "Benvenuto Cellini" and Debussy's "Rondes de Printemps," chief interest in the program centered in the appearance of the versatile Roumanian musician, Georges Enesco, in the threefold rôle of violin soloist, composer and conductor. As violinist, Mr. Enesco played the Brahms Concerto in D Major. As composer, he was represented by his Suite for Orchestra, Op. 9, which he conducted himself. In all three capacities Mr. Enesco revealed himself as a sincere and unassuming musician, deeply absorbed in his work. One missed the wonted grace of the supreme violin virtuoso and the facile technique of the practised conductor. The very absence of pose and flourish, however, served to accentuate the more serious aspects of Mr. Enesco's art. His performance of the Brahms Concerto was profoundly austere in feeling and unfailingly artistic in exposition. Under Mr. Enesco's magnetic conducting the orchestra glowed with responsive enthusiasm, and played with manifest inspiration. Such a quickening of orchestral pulse revealed hitherto unexplored reactions in the orchestral body. After his performance of the Brahms Concerto and his conducting of his own Suite, Mr. Enesco received an ovation.

Begins Children's Series

The Boston Symphony gave the first of its series of Young People's Concerts on Tuesday afternoon, Jan. 16, and Thursday afternoon, Jan. 18. This series has been instituted for the purpose of acquainting the younger generation with the more pleasing classics, and thus instilling a love of the better music. With characteristic sense of fitness, Mr. Monteux arranged the following program: The Overture to "Fidelio," by Beethoven; two movements from the Symphony in E Flat, by Mozart; the "Largo," by Handel, played as violin solo by Richard Burgin; "The Animals' Carnival," by Saint-Saëns; two Hungarian Dances, by Brahms, and the Rhapsody "España," by Chabrier.

People's Symphony Plays Well

The People's Symphony, under Emil Mollenhauer, gave the twelfth concert of the season on Sunday afternoon, Jan. 14. The second of the three "Leonore" Overtures, which have been scheduled for performance at three successive concerts, opened the program. Other orchestral works were Glinka's "Komarinskaja" and Mendelssohn's "Scotch" Symphony. Mr. Mollenhauer and the orchestra gave effective readings of these works, and the audience received the performances with its wonted keen appreciation. The soloist was Eleanor Leutz, a young 'cellist and highly talented pupil of Alwin Schroeder. She played the Volkmann Concerto in A Minor, giving a musicianly performance that be-spoke much promise for her career as an artist, and reflected deep credit on the instruction she had received.

Louise Homer and Daughter Sing

Mme. Louise Homer and her daughter, Mme. Louise Homer Stires, appeared at Symphony Hall on Sunday afternoon, Jan. 14. Each sang several groups of songs, and both sang two groups of duets. Recently heard with the Boston Symphony, Mme. Homer once more impressed with her colorful voice of rich timbre and her sense of artistic style. Mme. Stires, too, is an artist in her own

right, and needed no reflected glory to sustain interest in her singing. Her voice is light and extremely pleasing, and is employed with skill and musicianly instinct. Eleanor Scheib accompanied tastefully.

Choral Union Gives "Elijah"

The People's Choral Union, conducted by George Sawyer Dunham, performed Mendelssohn's "Elijah" at Symphony Hall, on Sunday evening, Jan. 14. This was the nineteenth mid-season concert given by the Union. Under Mr. Dunham, the chorus sang brilliantly, and with confidence in attacking, sustaining and releasing phrases. Especially effective were the shading effects and the building up of climaxes. The soloists, Greater Boston artists, gave presentable versions of their arias. Marjorie Moody was the soprano; Gertrude Tingley, the contralto; Rulon Robison, the tenor, and Herbert Wellington Smith, the baritone. Herman A. Shedd, organist; Mildred Vinton, pianist, and members of the Boston Symphony assisted in the performance.

Big Audience Hears Kreisler

Fritz Kreisler played at Symphony Hall on Tuesday evening, Jan. 16. The program consisted of Beethoven's "Kreutzer" Sonata, Bach's Sonata in G Minor (for violin alone), and a group of lighter compositions by Couperin, Cyril Scott, Rimsky-Korsakoff and Kreisler. The more serious music of Beethoven and Bach was performed with characteristic restraint, polish and scholarly sense of proportion. The lighter tid-bits were played with inimitable grace, charm and daintiness of tone and bowing. The usual capacity audience, overflowing on the stage, attended the concert. Carl Lamson played discreet and effective accompaniments.

Apollo Club in Fine Concert

The Apollo Club, a men's chorus, gave the second concert of its fifty-second season at Jordan Hall on Tuesday evening, Jan. 16. Under the leadership of Mr. Mollenhauer the club sang part songs by Dinelli, Spicker, Kremser, Palmgren, Handel, Parker, Randegger, Mosenthal, Abt, Protheroe, and a "Sanctus" by the late George L. Osgood. This "Sanctus" was originally written for the celebration at Harvard University, Nov. 7, 1886. When last in this country, Mr. Osgood was the guest of the Apollo Club at the concert given on Jan. 13, 1920. He died in England on Dec. 12, 1922. The singing by the Apollo Club was of the excellence that justifies its reputation as the finest men's chorus in New England. The assisting soloist was George Wendler, first horn of the Boston Symphony, who played a Concerto for Waldhorn by Franz Strauss, "Du bist die Ruh" and the "Serenade" by Schubert, and an obbligato to Randegger's "Hark! the Horn Awakes the Morn." The unusualness of a horn player as assisting soloist was justified by the artistry with which Mr. Wendler performed. Frank H. Luker was pianist, and E. Rupert Sircom, organist for the club.

Denishawns in Dances of East

Ruth St. Denis, Ted Shawn and the Denishawn Dancers appeared at the Boston Opera House on Wednesday evening, Jan. 17. The first part of the program was devoted to visualizations of music by Beethoven, Chopin, Schumann, Brahms, Liszt and Mana Zucca. There followed a Spanish Suite, a Dance Drama based upon an ancient Toltec Legend, and a series of Oriental picturizations, consisting of descriptive dances of China, Crete, India, Siam, Japan, Java and Egypt. The performances by the Denishawns were remarkable for the grace and rhythmic charm of the dancers, and for the skill with which the moods sug-

gested by the music were evoked by appropriate posturings, pantomime and dancing.

Eva Gauthier Gives Song Recital

Eva Gauthier, mezzo-soprano, sang at Jordan Hall on Thursday afternoon, Jan. 18. Deviating from her customary ultra-modern programs, with their taxing and at times forbidding music, Mme. Gauthier sang songs by Handel, Ricci, Gretry, Beethoven; a group of eighteenth century songs harmonized by Carl Engel; songs by de Falla; American songs by Marion Bauer, Wintter Watts, Lois Mills and Emerson Whithorne; a group of songs by Debussy and de Severac; Schubert's "Der Hirt Auf Dem Felsen," for voice, piano and clarinet, with Paul Mimart, clarinetist of the Boston Symphony, assisting; and British and Austrian songs by Peterkin, Bliss, Schreker and Marx. Mme. Gauthier brought to these songs her distinctive interpretations. She lent a vocal beauty, distinguished for its charm and cool perfections, to her music. Striking were her stylistic resources, her fine sense of musical values, and her ease of technique. Her new accompanist, Frederick Person, accompanied very capably.

The Flonzaley Quartet gave the first of its series of concerts at Jordan Hall on Thursday evening, Jan. 18. The program contained a quartet in G, Opus 22, by Novak, one in B Flat by Haydn, and the Brahms in A Minor, Opus 51, No. 2. The Haydn quartet was played with charming daintiness and lightness, and the Brahms with the depth and profoundness inherent in the music. Individually and collectively the Flonzaleys played with flawless ensemble, and with greater warmth and fire than on previous occasions.

Pianist Plays Annual Recital

Harrison Potter gave his annual piano recital at Jordan Hall on Friday evening, Jan. 19. He played a group of sixteenth century dances transcribed by Respighi, a Prelude in B Minor by Bach transcribed by Pick-Mangiagalli, Schumann's Sonata in G Minor, and a group of compositions by Scarlatti, Ireland, Albeniz, Debussy and Infante. Mr. Potter's playing was at all times neat, clear and well pointed. It had tonal charm and variety, poise of rhythm and of exposition. A particularly effective version of Debussy's "Feux d'Artifice" had to be repeated.

WANT MORE MUSIC IN PUBLIC SCHOOLS

Supervisors of Massachusetts Would Have Every Child Play Some Instrument

BOSTON, Jan. 20.—Declaring that every child should be taught how to play at least one musical instrument and should be encouraged to develop musical inclination in the schools, Payson Smith, Commissioner of Education of Massachusetts, opened the first State Conference of Music Supervisors at the Normal Art School yesterday. Will Earhart, supervisor of music in Pittsburgh, Pa., reiterated Mr. Smith's statement. These and other speakers deplored the fact that public school children of today, particularly high school pupils, do not devote sufficient time to their musical education. Not a few urged as a salutary remedy that students be given school credits for outside study in that subject and that rehearsals for school orchestras and other musical organizations be held in school time.

The purpose of the conference was to bring out the great importance of adequate musical education for the child and make both the school and pupil take music more seriously.

Robert F. Sault, supervisor of music in Lawrence, reported on a survey of public school music in Massachusetts and caused much merriment when he told of several teachers, two of whom had two ukulele classes each, while another had five. He recommended that weaknesses in the musical education of pupils in elementary and junior high schools should be corrected. He found three weaknesses: Insufficient time given to music appreciation as a subject, lack of instrumental classes and that school authorities do not give proper support to orchestral development.

In the high schools he urged that there be more supplementary singing books. He said there is no one book with the various types of songs to give the necessary broad musical experience. For supplementary books he would have one text book, a book with a special group of patriotic songs, another for Christmas carols, another for chorus songs. And he insisted that pupils in the high school should do more part singing in order that at the end of their schooling they get "some pep" and be able to go out into the world and do a little more than community singing.

He reported that less than half of the cities and towns in Massachusetts have music appreciation courses. Arlington has a course of this kind and Grace G. Pierce, supervisor of music in the Arlington public schools, called six sixth grade pupils from various schools to show the assembled supervisors what they can do.

Sylvia Horts, Elizabeth Lombard, Frances Meserve, Robert Webb, Theodore Allen and Robert Keleher listened to phonograph records and demonstrated their acute listening by marking the changes in theme on the blackboard.

Other discussions were led by Katherine G. Baxter, music supervisor at Gloucester, and John F. Ahearn, supervisor at Springfield.

Class demonstrations in harmony and instrumental music were given in the afternoon by pupils from the Quincy High School under Supervisor Maude M. Howes and by another group from Boston schools under Supervisor John A. O'Shea. Mr. Earhart spoke again at the closing session, his subject being "A Standard Course in Music for Elementary Schools," while the succeeding discussion was opened by Mrs. Nellie W. Shaw, supervisor of music at Weymouth. There was also a series of discussions on promoting cooperation between community and school musical movements.

W. J. P.

Carmela Ponselle Makes Boston Début

BOSTON, Jan. 20.—Carmela Ponselle, mezzo-soprano, made her local début at the Boston Athletic Association's Sunday afternoon concert on Jan. 14. She was assisted by the Boston Symphony Ensemble, Augusto Vannini, conductor. Miss Ponselle made a decided impression. Her program, with orchestral accompaniment, was interesting and diversified, including "O Mio Fernando," from "Favorita"; Handel's "Largo" and Massenet's "Elegie." For encores Miss Ponselle gave some charming English songs to Alfred De Voto's finished accompaniments. The Boston Symphony Ensemble played Nicolai's "Merry Wives of Windsor" Overture, a Ballet Suite from Goldmark's "Queen of Sheba" and pieces by Albeniz.

W. J. P.

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TAKES NEW STAND FOR NATIVE MUSIC

Convention of Phi Mu Alpha
Sinfonia Fraternity
Meets in Chicago

CHICAGO, Jan. 20.—The Phi Mu Alpha Sinfonia Fraternity, formed for the advancement of American music, discussed at its biennial convention recently at the Hotel Sherman the question of forming a strong national organization, with central headquarters in Chicago. This fraternity has chapters at twenty-six colleges and conservatories, and one of the chief decisions of the convention was to insist that a program consisting entirely of American compositions should be given during the week of Feb. 2. The meeting also took up the question of asking that each program presented by visiting artists at the schools should contain at least one group of American compositions.

The officers for the next two years are Peter Dykema of the University of Wisconsin, president; George Leighton of the Cincinnati Conservatory, vice-president; Charles E. Lutton of Iota Chapter, Northwestern University, secretary-treasurer, and Thomas Dewey of Epsilon Chapter, University of Michigan, historian.

At the banquet three Chicago newspaper critics—Maurice Rosenfeld, Carlton Hackett and Glenn Dillard Gunn—spoke on the subject of "American Music" and "America in Music." Charles E. Watt of the *Music News* also spoke on the advantages of American music study. John Hattstadt, a National Honorary member of the fraternity, told of the advancement of music study in this country and especially the advancement of American music study. Mr. Dykema, the incoming president, spoke in regard to music activities away from metropolitan centers and the opportunities that are now in front of the American music student. He pointed out where the members of the fraternity could gain by certain ideals.

The reading of the chapter letters was of great interest, as showing what is going on in the several schools represented. The fraternity has ordered a magazine to be printed twice a year to further the cause of American music. A news letter is to be issued monthly from the central office in Chicago.

Two new chapters were voted in, the Penn State College, State College, Pa., and the University of Southern California, Los Angeles, making a total of twenty-six chapters, with several applications for chapters on file.

Chaliapin to Sing "Boris" with Russian Company

CHICAGO, Jan. 20.—Feodor Chaliapin will be guest artist with the Russian Opera Company, which begins a four weeks' engagement at the Auditorium Theater on Feb. 19. He will appear in "Boris Godounoff," in five of the seven subscription series, but the dates have not yet been determined. This will be the first time that Chaliapin has appeared with the Russian company, although he has sung with most of the artists in the company in Russia. Ina Bourskaya will also be a guest artist, appearing in several performances.

Several artists recently arrived from Russia have been added to the roster. The orchestra will be much larger than last year, and the chorus and ballet will be augmented.

Opera Is Not Taken Seriously, Says Polacco

CHICAGO, Jan. 20.—Giorgio Polacco, musical director of the Chicago Civic Opera Company, gave a short talk to the Friends of Opera at the Casino Club on Tuesday afternoon, choosing as his subject Boito's opera, "Mefistofele." Before discussing the opera, Mr. Polacco said that the Americans did not take opera

Establishes Her Claim to

seriously. They came to enjoy the music, but after the performance was over they thought little more about it.

He said that jazz music or the lighter melodies were given far greater consideration than the music of the masters. This, in his opinion, might be overlooked

in the busy business man or untutored persons, but it seemed to hold true with the cultured classes in America as well. Edith Mason, Virgilio Lazzari, and Angelo Minghetti gave the "Prison Scene" from "Mefistofele" Mr. Lazarri also singing the "Prologue."

Chicago Civic Opera Ends First Season at Home Within Guarantee

[Continued from page 1]

Claessens, Cesare Formichi and Edouard Coteuil. Giorgio Polacco conducted the second act of "L'Amore Dei Tre Re," with Mary Garden, Virgilio Lazzari, Georges Baklanoff and Giulio Crimi in the principal rôles. Edith Mason, Angelo Minghetti and Ivan Steschenko appeared in the Prison Scene from "Mefistofele," Pietro Cimini conducting. The performance closed with the second half of the third act from "Walküre" with Cyrena Van Gordon as Brünnhilde and Georges Baklanoff as Wotan. Mr. Polacco conducted.

Favorites Repeated

Owing to the extraordinary success of the season's novelty, "Snow Maiden," a special presentation was given on Sunday afternoon to a sold-out house. This opera has been one of the outstanding delights of the season and its popularity seems to have increased with each hearing. The cast was unchanged, Miss Mason, Ina Bourskaya, Irene Pavloska, Mr. Baklanoff, Mr. Minghetti, Miss Van Gordon, Mr. Steschenko, Mr. Defrère, Mme. Claessens, and the ballet led by Adolph Bolm and Anna Ludmila participating. Mr. Hageman conducted. "Carmen" was repeated on Monday and Saturday nights with Miss Garden in the title rôle, others in the cast being

SCHWARZ GIVES CONCERT

Baritone Makes Local Début as Recitalist in Orchestra Hall

CHICAGO, Jan. 20.—A crowded house greeted Joseph Schwarz, baritone, in Orchestra Hall on Monday night, when he made his first appearance in concert in Chicago. He proved to be fully as artistic as on the operatic stage. He began his program with the arioso from Handel's "Israel in Egypt," sung with a beautiful sustained legato of velvet quality. This was followed by the recitative and arioso from Massenet's "Le Roi de Lahore," dramatically interpreted.

In songs by Strauss, Panizza and Sinding, Mr. Schwarz seemed complete master of all moods. His interpretations were distinguished by imaginative force and dramatic intensity.

The "Prologue" from "Pagliacci" and a group of Russian songs were packed with thrills, and it was necessary for him to add several extras before the audience would let him go.

His is a golden voice of rich, warm color and to its use he brings unusual imagination and intelligence. The tone is opulent and it never loses quality even in the most dramatic passages.

Huberman Heard in Orchestra Hall

CHICAGO, Jan. 20.—Bronislaw Huberman, violinist, gave a recital in Orchestra Hall on Wednesday evening. He began with Brahms' Sonata in G, which was played with purity of tone and technical finish, but there was a decided feeling of repression in the interpretation that made his playing seem cold and aloof. The balance of the program consisted of an unaccompanied Bach number, a group of small pieces and the Mendelssohn Concerto.

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Schenck's "In a Withered Garden" Played—Maria Ivogün Sings

CHICAGO, Jan. 20.—Maria Ivogün, soprano, was the soloist at the Chicago Symphony concert in Orchestra Hall on Saturday night. She has a brilliant coloratura voice of high range. She sang an aria from Mozart's "Il Re Pastore," Handel's "Il Pensieroso" and the Bell Song from Delibes' "Lakm."

A tone-poem, "In a Withered Garden," by Elliott Schenck; Brahms' Third Symphony, and Strauss' "Don Juan," made up the balance of the program. Mr. Schenck's composition had its first hearing in the \$1,000 prize competition at the North Shore Music Festival last spring. Although it did not receive first prize, Frederick Stock, conductor of the Chicago Symphony, thought it worth while to introduce in the regular subscription concerts in Orchestra Hall.

"In a Withered Garden" is well orchestrated, but it is not strikingly original. It is distinctly modern, but there is a refinement and taste in the composer's treatment of it which makes it pleasant to listen to. It was well received by the audience and the composer was present to acknowledge the applause.

The interpretation of the Symphony seemed unduly restrained and subdued. "Don Juan" was magnificently played.

C. Q.

CHICAGO, Jan. 20.—The monthly meeting of the Heniot Levy Club was held at the home of Mrs. Tate in Evanston on Jan. 17. Janet Epstein, Joseph Brinkman and Bernice McChesney, pianists, supplying the musical program.

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CHICAGO, Jan. 20.—A violinist and three vocalists made up the concert list on Sunday afternoon. Erika Morini, violinist, gave a recital in Orchestra Hall, playing Mendelssohn's Concerto in E Minor in a brilliant manner. The tone was large and glowed with life and color. Technical difficulties she surmounted with the utmost ease, and her playing showed thorough musicianship, imagination and feeling.

Harriet Case, lyric soprano, was heard at the Blackstone Theater. The voice is light in quality, but even and smooth throughout the entire range and true to pitch. In a group of French songs she showed excellent musical taste and interpretative ability. In her English group, which included "Were You There?" a Negro spiritual arranged by C. F. Manney, "There Are Fairies at the Bottom of Our Garden" and "Magdalene at Michael's Gate" by Lehmann, and "Spring" by Henschel, her enunciation was good and the tone quality exquisite. John Doane was of considerable artistic assistance at the piano.

Anna d'Argel, contralto, gave a recital in Lyon and Healy Hall, disclosing a voice of ample power and range, used with intelligence. Her tone is rich and full and her enunciation good. Her interpretation of the different numbers showed careful thought and study. Miss d'Argel had the able assistance of Robert MacDonald as accompanist. Mr. MacDonald also played two Leschetizky numbers as piano solos.

Themy Georgi, German tenor from the Municipal Opera in Frankfort on Main, appeared at the Studebaker Theater. His program included numbers by Liszt, Donizetti, Godard, Massenet, Bachelet, Schubert, Clay, Carpenter, Hageman and others. Isaac Van Grove's accompaniments were a feature of the concert.

C. Q.

Sturkow-Ryder Joins Sorority

CHICAGO, Jan. 20.—The Gamma Chapter of Sigma Alpha Iota, musical sorority, initiated eighteen new members on Monday evening at the Auditorium Hotel, including Theodora Sturkow-Ryder,

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Ruth Axe Brown, Mrs. Warren K. Howe, Mrs. J. C. Ames, Fyne Bogle and Dorothy Neill. Florence Macbeth, a national member, is giving the proceeds of her

recital in the Studebaker Theater on Feb. 18 to this chapter. Amelita Galli-Curci and other national members have engaged boxes for the event.

North Shore Festival Promises to Surpass Events of Previous Years

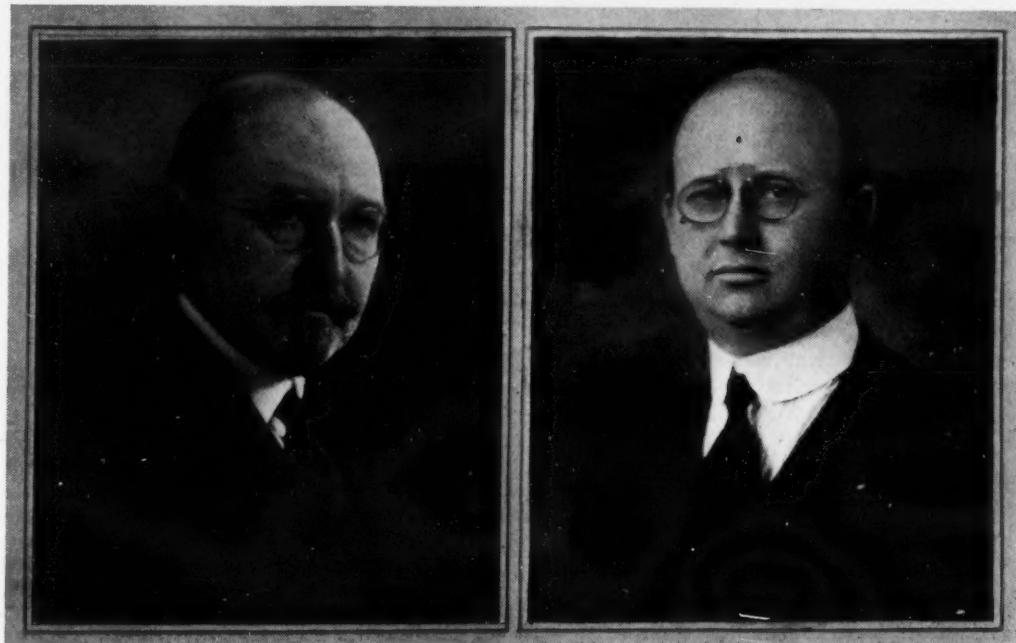


Photo by Moffett

Frederic W. Chamberlain, President, and Carl D. Kinsey, Business Manager, of the Chicago North Shore Festival, Who Have Just Announced a Brilliant Program for the Event in May

CHICAGO, Jan. 20.—With the advent of the new year more and more interest is being displayed in the plans for the fifteenth annual Chicago North Shore Festival, to be held in Patton Gymnasium of Northwestern University at the end of May. This is always one of the most important musical events of the spring and in it the waning season reaches a brilliant climax.

Frederic W. Chamberlain, president, and Carl D. Kinsey, business manager of the Festival Association, have just announced the artists engaged and the choral works to be produced, and from

these it would seem that the 1923 festival bids fair to outrival any of the previous efforts. The festival begins on Thursday evening, May 24, and continues until Decoration Day, May 30, no performance being given on the intervening Sunday.

Among the artists engaged are John Barclay, bass; Giuseppe Danise, baritone; Rose Lutiger Gannon, contralto; Mabel Garrison, soprano; Lucy Gates, soprano; Beniamino Gigli, tenor; Louise Homer, contralto; Theo Karle, tenor; Edith Mason, soprano; Margaret Matzenauer, contralto, and Tito Schipa, tenor. The Chicago Symphony, Frederick Stock, conductor, has been re-engaged. Henry Hadley and George W. Chadwick will be guest conductors, presenting com-

positions of their own. The festival chorus of 600 will be conducted by Peter Christian Lutkin, dean of Northwestern University School of Music, and Osbourne McConathy will conduct the children's chorus of 1500.

The offer of a prize of \$1,000 for the best orchestral composition by an American composer, made for the first time last season, has become a part of the festival program, as the aim is to promote and stimulate interest in American music. As already reported, forty-seven compositions have been submitted in the contest, which closed on Jan. 1. Five compositions will be chosen and the individual merits of these will be judged by a committee consisting of Henry Hadley, George W. Chadwick and Gustav Straube at a public rehearsal on Saturday evening, May 26.

It has been the custom in past seasons to feature one of the important soloists on the opening night, but this year the soloist, Giuseppe Danise, will divide honors with the festival chorus, augmented by a high school chorus of 300. Wolf-Ferrari's oratorio, "New Life," will be presented.

Louise Homer and Tito Schipa will be the soloists on Friday evening, May 25. Osbourne McConathy will conduct the children's chorus of 1500 at the Saturday matinée and Lucy Gates will be soloist. The evening will be devoted to judging the five compositions selected for the \$1,000 prize.

Horatio Parker's oratorio, "Hora Novissima," will be given during the early part of Monday evening, with Miss Mason or Miss Garrison, Mrs. Gannon, Mr. Karle, Mr. Barclay and the festival chorus. A song recital by Miss Mason or Miss Garrison will form the latter part of the program.

Mr. Hadley and Mr. Chadwick will appear on the Tuesday evening, conducting their own compositions. The prize winning composition will be played on this occasion, and Mme. Matzenauer will appear as soloist.

The festival will close on Decoration Day with a performance of Frederick Stock's "Psalmody Rhapsodie," with Mr. Gigli as soloist. This work has been given before, but Mr. Stock has made a new version for the 1923 festival. Mr. Gigli will give song groups later in the evening.

Hanna Butler Sings at Musica

CHICAGO, Jan. 20.—Effie Marine Harvey, director of the North Shore Hotel twilight musicales, recently presented Hanna Butler, soprano, in recital, assisted by Harold Hammond, tenor, and Harold B. Simmonds, accompanist. Mrs. Butler sang Rimsky-Korsakoff's "Hymn to the Sun," a group of English songs and arias from "Manon," "Louise" and "Romeo and Juliet."

Mrs. Holstman Returns from East

CHICAGO, Jan. 20.—Orpha Kendall Holstman has just returned from a concert tour which included a recital in Newport News, Va., and one at the University of Illinois, Urbana, Ill. Nathaniel Dett of Hampton Institute, Hampton, Va., an authority on Negro spirituals, has sent Mrs. Holstman his latest arrangements of spirituals for use in her spring concerts.

CHICAGO, Jan. 20.—William Phillips, baritone, has been using Arthur Penn's "Sun and Moon." He sang it when he appeared as soloist with the Male Chorus of the Central Trust Company in Kimball Hall in December and in recital programs given in Aurora and Carlinville, Ill.

CHICAGO, Jan. 20.—Harold A. Loring gave one of his interesting American Indian music lecture-recitals at the Oak Park High School recently. He was ably assisted by David Black Hoop, a Sioux Indian musician.

WICHITA, KAN.—Pupils of Lena Weight were heard in recital in Miss Weight's studio recently. Those taking part in the program were Warren Everett, Eugene Everett, Billy Smith, Virginia Chance, Wilma Powell, Grace Silkiner, Ethel May Reeves, Betsy Quillan, Margaret Adams and Virginia Team.

Free Concert Given by Civic Body

CHICAGO, Jan. 20.—The Civic Music Association gave a free concert at Davis Square on Friday evening. Elizabeth and Ellen Townsend, sopranos, were the soloists, and Mrs. Frederick Lewis was the accompanist.

Rare Copies of Early American Songs Preserved in a Library of a Collector

[Continued from page 3]

"2. Chuse that Part which you can sing with the greatest Ease, and make yourself Master of that first.

"3. Sound all high Notes as soft as possible, but low ones hard and full.

"4. Pitch your Tune so that the highest and lowest Notes may be sounded distinctly.

Activities of Benjamin Carr

Shortly after 1790, Benjamin Carr came to America from England, and almost immediately took his place as one of the leading musicians of the country. Because of his versatility, he wielded a mighty influence. He was one of the first music publishers in the United States; he conducted the first performance of *Oratorio* in the country; he was a talented tenor singer and one of the best performers on the organ; he was also one of the first composers of opera in this country. His opera "The Archers" had its first performance in 1796.

Carr was an interesting figure in the life of his day, as we can readily see, and his only book of secular manuscripts extant, as far as we know, is in my library. This book, with many other old editions of American music, I bought from a direct descendant of a man who was the intimate friend of George Washington, and of the musical people of his day. In this collection of music a book of manuscripts was found, which be-

longed to Miss Broadhurst, the singer who created the secondary soprano rôles in the first operas performed in this country. The book contains the leads for eight rôles in as many operas, and all is done in manuscript by Miss Broadhurst.

Another curious treasure which was found at this time, is a violin score and the directions for the old square dance, danced at the first Assembly in Philadelphia in 1783, before the Assembly was called a Congress.

"Hail Columbia" Appears

Benjamin Carr advertised the first edition of "Hail Columbia, the favorite new Federal Song, adapted to the President's March" as being ready for sale on Monday, April 30, 1798. A book, printed late in 1921, which contains some very authoritative material on various subjects of musical history, states that Carr announced that the first edition would be "ornamented with a very elegant portrait of the President." At that time our President was John Adams. The book states that "no copy of the new Federal song, with the portrait of John Adams, has come to light." The illustration accompanying this article is from the only known copy of this first edition.

The third edition of "Hail Columbia" presented to the public in September, 1798, had a spread eagle in place of the portrait of the President, because the engravings, which had been pasted on, had evidently given out. Joseph Hopkinson, the son of Francis Hopkinson, wrote the words of this immortal song

for a friend who was a singer in need of funds.

The year 1798 was a time of great stress in the country. It was a time when the people were divided by opposing factions, who felt that we should, or should not help France in her period of Revolution. "Hail Columbia" helped to unify the thought of the people and was sung by every one in our country at the time, relieving the tension and strengthening the solidarity of the nation, through the words, "Firm united let us stand."

"The Star-Spangled Banner"

The history of the "Star-Spangled Banner" is most interesting. The first appearance of the tune was in England, under the caption of "To Anacreon in Heaven,"—written for the Anacreontic Society of London, some time around the year 1775. It was brought over to this country, and sung as a popular song, throughout the States, and later was used by Thomas Paine as a setting for his patriotic poem, entitled "Adams and Liberty."

On Nov. 7, 1811, a decisive battle was fought between the whites and the followers of Tecumseh, the Indian chief, near the Wabash. Early in the year 1812, Joseph Hutton probably wrote the words of a poem celebrating the battle, entitled "The Battle of the Wabash." The tune of "Anacreon in Heaven" was used for this patriotic poem, also. The illustration of the "Battle of the Wabash" is from the only copy of the song in existence, so far as I know, and this copy contains the first printing of the "Star-Spangled Banner" with music. There are some theories that Francis Scott Key did not know the tune of "Anacreon in Heaven" when he wrote the words, but surely, if he was a cultivated and educated gentleman, he must have known one of the three settings of the tune then current throughout the United States. No one could have written stanzas with such strange meter and length of line, if he had not had this tune in mind. The first stanza of the "Battle of the Wabash" is,

"In the dead of the night, when loud on the air,
Through the darkness, the war-whoop
was heard fiercely yelling,
Like lions just wild, from the gloom of the lair,
Our chiefs found the foe, on their slumbers impelling.
While the mantle of night hid the savage
from sight,
Undismayed were our warriors, slain in the
fight.
But the laurel shall ever continue to wave,
And glory thus bloom o'er the tomb of the
brave."

Compare the last two lines of the verse just quoted, and the last two lines of our national anthem:
Oh! say does that star spangle banner yet
wave,
O'er the land of the free, and the home of
the brave?

Changes in the Music

Picture Francis Scott Key standing on the British frigate, trying to pierce the gloom of the night, as it enveloped Fort McHenry, where his own brother-in-law was in command, and subconsciously whistling or humming the popular patriotic tune of the period, and then, just as subconsciously incorporating the burden of his heart into words which would fit the tune which he was singing. It is interesting to compare the tune as originally sung, with the beautiful harmony of the tune as we sing it now. The original was intended for the harpsichord or spinet and flute. Two of the most noticeable differences between the original setting and the one commonly in use today is the rise of a half-tone in the third note of the third measure, and the elimination of a kind of syncopation in the notes.

We can justly be proud of the music of America, and much more of it could be preserved if more of the old families in this country of ours would allow some authority on the subject to look at their old music before giving it to the junkman to be burned or destroyed. Why not get the best musician in your community to look over your old music, and then send the best of it to our national repository in the Library of Congress? Other nations are most assiduously seeking to find and preserve their early editions and national airs. Let us be equally alert to preserve our nation's heritage in these precious musical treasures of a bygone day.

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Upholds Lecture-Recital as Means of Educating Audiences Musically

Marguerite Potter, Mezzo-Soprano, Declares Entertainment Plays Significant Part in Musical Culture of Hearers—Sees Lure of the Profession as Danger to Young Singer—Music's Greatest Boon Comes to Uninitiated, She Believes

To educate the people musically is by no means an easy task, in the opinion of Marguerite Potter, mezzo-soprano, who is now in her second season in the lecture-recital field. The artist who announces his frank intention to educate his audiences, fails before he begins, she believes. Most persons, she affirms, receive their musical development through their desire for entertainment. Regardless of the fact that the term, "lecture-recital," has been much abused, often signifying in the public mind, she finds, the last attempt of a broken-down singer to entertain an audience, she believes that it offers an exceedingly fertile field to the artist who values the educational and cultural aspects of music.

"I have never been content to study, sing and give concerts as so many singers do," said Miss Potter. "It has always seemed to me that audiences need something more than the stereotyped program. My work in the lecture-recital field has not been an attempt to offer something new, so much as to approach the subject from an individual standpoint. The mere description of a song before it is sung does not fulfil my idea of its function in a lecture-recital. It must bear a definite relationship, not only to the numbers preceding and following it, but to the general scheme and purpose of the whole program. For instance, when I give my costume recital of songs of the American Indian, I try to select my songs so there will be a definite purpose and climax to the program. This is accomplished by telling the story of the Indian, his customs and traditions, and illustrating it with songs of various tribes, later showing the influence of Indian music upon the song literature of the day as devoted by composers such as Cadman and Lieurance. I believe that it is within the province of the lecture-recitalist to enrich the lives of her hearers by imparting to them valuable knowledge in an entertaining manner."

Miss Potter believes that too many persons study music in the hope of becoming professional musicians, overlooking the fact that the greatest good to the greatest number may be brought about by approaching music from its cultural side. She has always felt a sympathy for the girl who is forced to work in an office all day with no opportunity to fulfill her craving for self-expression. Her experience as founder and director

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Marguerite Potter, Mezzo-Soprano

of the Madrigal Club during the last five years, has convinced her, she says, of the power of music to bring to light latent faculties, changing the whole personality of the person.

"The transforming power of music is not easily discerned in the lives of professional musicians," said Miss Potter. "One must enter into the lives of those who have no thought of making music their vocation in order to see the joy and boon it brings. It was for this purpose that I began my series of opera talks two years ago. It is not my desire to give an explanation of the opera or to deal with the various themes and motifs from an analytical point of view, so much as to attempt to create a picture of the whole, which with the use of phonograph records, gives the hearer a definite impression of the whole."

Last season, Miss Potter gave a series of opera talks at various school centers in New York at the invitation of the Board of Education, and this year, she is giving several series before women's clubs in various cities, as well as a series of six lectures in her Carnegie Hall studio. She expects to spend several months in Europe next summer in order to find new songs for her répertoire and to come into closer contact with the various peoples.

HAL CRAIN.

CHARLESTON, S. C.

Jan. 20.—Sigrid Onegin, contralto, gave a recital under the auspices of the Musical Art Club on Jan. 2 before a crowded hall. Mme. Onegin's singing of Schubert's "Die Allmacht" will long be remembered for its noble interpretation. In her group of charming French songs the artist displayed a flexibility and archness unexpected in so heavy a voice. The "Sapphic Ode" of Brahms was remarkable for perfect tone quality, and Mme. Onegin was obliged to repeat Clarke's "Blind Ploughman." The charm of personality of the singer added much to the pleasure of her audience.

V. G. TUPPER.

MOBILE, ALA.

Jan. 20.—The Junior Music Lovers gave a recital at the Elks Hall recently, before a large audience. The organization was founded by Mrs. Carl Klinge, and the officers are: Grace Meyers, president; Elizabeth Ryan, vice-president; Sara Boyd, corresponding secretary; Gladys Boab, treasurer; Otelia Lowell, recording secretary. Mrs. W. R. Batcheller, director; Mrs. Underwood Moss, conductor of the chorus. The following members gave the program: Rena

Photo: C. E. G.

Murphy, Jessie Reynolds, Elizabeth Anderson, Carolee Rain, Lucile Watler, Loraine Turner, Natalie Molton, Elizabeth Ryan, Caroline Bolling, Martha Wilson, Olita Lowell, Marion Barry, Armenta McGonigal, Elizabeth Bolling, Lucile Harrison. Harold Sherman, Francis Stantee, Rush Cassidy, Robert Hull, Mansfield McCowan, John W. Hughes, Bessie L. Marriott, Hyacinth Bodden, Ruth O'Hara, Gladys Boab, Evelyn Brown, Madeline Lutz, Grace Meyeres, Genevieve Brown, Ruth Kenyon, Herbert Stein, Clara May Kenyon, Gertrude Stewart and Sara Boyd. An organ recital was given at the Government Street Temple, Sunday afternoon. Those on the program were Phoebe Lawrence, Mrs. H. U. Fiebleman, Gladys Sinclair, Mrs. Sidney Simon, Anna Callahan and Mrs. H. M. Lienkauf. A concert was given by Cecile Sherman and San Roma, pianist. Both were cordially received, though the audience was small.

MRS. I. FRIED.

FLORIDA TEACHERS CONFER

Mana Zucca to Conduct Master Classes at Miami Conservatory

MIAMI, FLA., Jan. 20.—The Tri-County Teachers' Association was in session at Fort Lauderdale last week, when musicians from the three counties, Broward, Dade and Palm Beach, contributed the musical part of the program. Bertha Foster of the Miami Conservatory presented Mrs. Walter Arrington in a group of songs and Walter Whitko, violinist, in several numbers. Miss Foster was the accompanist. Mme. Vilona Hall of Fort Lauderdale and Miami conducted her Miami High School Orchestra with Audrey Hall, eight-year-old violinist, as soloist. Mrs. Lindenmeyer, supervisor of music for Broward County presented the Fort Lauderdale Orchestra, and the other soloists for the various sessions were Ruby Showers Baker of Miami with Iva Sprule-Baker accompanying, Mrs. Wakefield of Miami, who sang a group of songs, and Ruby Hazelton of Palm Beach, who also sang.

The Miami Conservatory announces that Mana Zucca will hold master classes at the Conservatory the balance of the season. The classes will be for pianists, singers who seek coaching in interpretation, and students wishing especially to study Mana Zucca's own compositions.

A recent Sunday afternoon program at the Conservatory was given by Mrs. Walter Arrington, soprano, in costume, with Bertha Foster, accompanist. The program was divided into four groups: Modern, colonial and children's songs and Indian compositions. Mrs. Arrington is a pupil of Beatrice MacCue of the Conservatory faculty.

Mrs. Ralph Powers organized a recital in honor of Mana Zucca recently, when Mrs. Eugene Romfh, Adelaide Clark, Percy Long, Robert Zoll, and Rachel Jane Hamilton, soloist with Pryor's Band this season, contributed to the program. The accompanists of the evening were Mrs. H. Pierre Branning, Eleanor Clark, Irwin Cassell (Mana Zucca's husband) and Robert Zoll. Mana Zucca's compositions were featured.

A. M. FITZPATRICK.

NEWPORT NEWS, VA.

Jan. 20.—The Hampton Normal Institute Quartet sang to a packed house, on a recent Sunday afternoon, at the Palace Theater, for the benefit of the Associated Charities, and was warmly applauded.

RUSSELL COFER.

Mme. Tamaki Miura
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HUBERMAN ON TOUR

Pays First Visit to New Orleans—Plan Community Organization

NEW ORLEANS, Jan. 20.—Bronislaw Huberman, violinist, was warmly applauded in his first New Orleans recital, given recently under the management of Robert Hayne Tarrant before a large audience.

L. S. Pilcher is organizing a program for Community Service in Jefferson Parish—counties are termed parishes in Louisiana—to establish institutes for the development of musical leadership and to encourage the use of wholesome music. Mr. Pilcher comes from the bureau of music of Community Service, Inc., in New York. His program contemplates night classes at Gretna and Westwego for the training of volunteer song leaders for community events and for mass singing in the schools and elsewhere; the institution of periodical outdoor and indoor singing and the organization of a parish orchestra and a community chorus.

HELEN PITKIN SCHERTZ.

NEW ORLEANS, LA.—Pupils of Mrs. Dupuy Harrison, at the invitation of the altruistic committee of the Philharmonic Society of which Violet Hart is chairman, recently entertained the inmates of La Maison Hospitalière. Choral numbers, vocal and piano solos were given by Stella Weber, Irene Delhomme, Theia Mouth, Olga Collins, Laura Forshler, Edna McNeyley, Ermania Wadsworth, Renee Bayhi, Marion Wamsgans, Mignon Deynoot, Josephine Menard, Yvonne Galatoire, Raymond Majeau, Jeanne Tabary, Yvonne Crespo, Esther Larcasse and Irene Schultz.

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Story of Romain Rolland's Career Told in New Book by Stefan Zweig

[Continued from page 5]

THE crash of 1914 was the world's answer to the gesture of "Jean Christophe." Still staggering under the blow, Romain Rolland, the solitary figure of Geneva, launched his campaign against hatred. Soon it was no longer safe to be his friend in France. And Germany? In rejecting his appeal, Gerard Hauptmann found it possible to quote "the Emperor himself," and one great mind discovered that under the mask of neutrality "Jean Christophe" had been "a most dangerous French attack upon the German spirit." In Geneva, Rolland worked day after day in the house of the Red Cross, answering, filing letters, shortening the suspense of many thousands who appealed for help to this international post. Here he engaged in his controversies and sent forth his manifestoes against hatred. The attacks upon him seem pitiful today, like the attacks upon other minds who had eyes to see both sides, even of the passions of war.

He had his friends. "Yes, I have German friends; just as I have French, English, and Italian friends; just as I have friends among the members of every race. They are my wealth, which I am proud of, and which I seek to preserve. If a man has been so fortunate as to encounter loyal souls, persons with whom he can share his most intimate thoughts, persons with whom he is connected by brotherly ties, these ties are sacred, and the hour of trial is the last of hours in which they should be rent asunder. . . . But it is precisely by means of such friendships that we can defend ourselves against hatred, more murderous than war, for it poisons the wounds of war, and harms the hater equally with the object of hate."

The voice of this mind rings clearly on a definite note. What must come of it? The world has had its Rollands before. "Lilulis" have been flung in the teeth of professors and army contractors. Yet there has been 1914, and the voice is left crying in the jungles of peace. Shall we gain profit or are the rubble heaps of cities merely to sate the curiosity of tourists? It is a little early for the full reaction. Now we can only paw over the cinders and look at one another in the amazement that is rising above blunted perceptions. Rolland's talent, his biographer tells in this absorbing book, is to create out of defeat the strongest of his works, to draw from resignation new ardors, to derive from disillusionment a passionate faith. What new force will



By Courtesy Thomas Seltzer

Romain Rolland at the Time of Writing
"Jean Christophe"

be given to his peculiar talent? Whatever he may do, we have gained this, that he has lived with us and raised his voice, and the note of it shall sound down the years. There are times when the idealism of a new world seems a sad but sweet illusion; as sweet as music, but less tangible. In a world that mocks idealism with a grimace, there can be no life without illusion. Perhaps, like Rolland's own disillusionments, those of the world will prove to be experiences leading to precious gains and passionate faiths. And when the new day dawns, then shall Romain Rolland be written down as a prophet.

WORCESTER, MASS.

Jan. 21.—A real need for good music on the part of the Worcester public apparently has been met by the directors of the Worcester Art Museum. Certainly the Sunday afternoon concerts attract record gatherings. On Dec. 17, despite a stinging blizzard, nearly 1000 persons were present at the program given by Thaddeus Rich, violinist of the Philadelphia Orchestra; Arthur J. Bassett, pianist, and Emily Wardwell-Russell, soprano. Mr. Rich and Mr. Bassett are familiar to lovers of music here, and always appreciated, but Mrs. Russell, al-

though a Worcester woman, has not been heard so often in her own city. She had every cause to be pleased with the warm response evoked by her singing.

The well-chosen program given by the Philharmonic Ensemble, with William Dodge as first violinist and leader, drew a large audience to the Museum on New Year's Eve.

Ursula Greville, English soprano, assisted by George Brown, cellist, and Maude Bancroft, accompanist, appeared on the afternoon of Jan. 7. The young English woman sang her way securely into the hearts of her listeners, judging by the enthusiasm of their applause. Particularly charming were her interpretation of the old sea chanty, "Shenandoah," as arranged by Terry, and her own composition, "Illusion."

TYRA LUNDBERG FULLER.

GIVE HANDEL MASTERWORK

"Messiah" Sung Twelfth Time by Jamestown Society—Elect Officers

JAMESTOWN, N. Y., Jan. 20.—The Jamestown Choral Society under the leadership of Samuel Thorstenberg, gave its twelfth annual performance of Handel's "Messiah" in the Congregational Church on Jan. 1, before a capacity audience. The soloists were: Mrs. Leonard Chendgren and Grace King Hayward, sopranos; Mrs. W. L. Cook and Mrs. Myra Lovejoy, contraltos; Fritz Lindstrom and Harold Ahlstrom, tenors, and William Teft and William Swenson, basses. Victoria Swanson and Lillian Sandbloom assisted at the organ and Esther Elf and Mary Wilson at the piano. At the annual business meeting which followed, Charles H. Rhodes was elected president; Ernest Broadhead and Charles W. Jackson, vice-presidents; Mrs. O. L. Peterson, treasurer; O. C. Carlson, assistant treasurer; Mrs. H. G. Anderson, financial and corresponding secretary; Linnea Wiborg, assistant corresponding secretary; A. Toothill, recording secretary; Harold E. Crissy, financial advisor, and Samuel Thorstenberg, general manager and conductor.

Dr. George W. Andrews of Oberlin College gave an organ recital in the Congregational Church, New Year's Eve, on the Eliot Hall memorial organ, recently presented to this church by Snell Hall. Besides other numbers, Doctor Hall played two of his own compositions, an Aria and an Intermezzo, both of which were greatly appreciated.

The Mozart Club has just begun its forty-fourth season and has recently organized a chorus of mixed voices which sang a group of Christmas carols at the last meeting. Other numbers were given by the following members: Lucy Crissey Robertson, Mrs. Brown, Mrs. Graff, Mrs. MacPherran, Mrs. Baldwin, Mrs. Judson, Miss Barrett, Mrs. Pickard, Miss Davis, and Mrs. Sanger.

CAROLINE STRATTON CURTIS.

HARTFORD, CONN.

Jan. 20.—On the evening of Jan. 8, the Boston Symphony, Pierre Monteux, conductor, gave its second concert of the season at Parsons' Theater under the local management of Sedgwick and Casey. Jean Bedetti, cellist, was soloist, playing Lalo's Concerto. The orchestra played numbers by Rabaud and Wagner, and Tchaikovsky's Fourth Symphony. Constantin Baketoff, baritone, was heard recently at the Broad Street Auditorium under the auspices of the College Club. Dudley Marwick, son of Mrs. V. P. Marwick, a prominent vocal teacher of Hartford, gave a recital before the Musical Club on Jan. 11, being accorded an enthusiastic reception.

BURTON CORNWALL.

READING, PA.

Jan. 20.—The third concert in the course sponsored by the Teachers' Association of this city was given in the High School Auditorium on Jan. 11, by the choir of the Second Presbyterian Church of Philadelphia, N. Lindsay Norden, conductor. Several choruses, chiefly of the Russian school in many parts, gave the audience another opportunity of hearing Mr. Norden's forces in this complicated style of music. Ruth Gibb, Maybelle Marston, Charles Stahl and Ammon Berkheiser were the soloists.

WALTER HEATON.

SEDALIA, MO.

Jan. 21.—A Chopin program was given by the piano department of the Helen G. Steele Music Club recently, under the chairmanship of Mrs. S. J. Pritchard. Mrs. C. C. Evans, chairman of the piano department, contributed descriptive talks which added much to the interest of the program. Mrs. E. F. Yancey, the club's president, was the vocal soloist, singing "Spring Song" and "The Parted Lovers." Aleda Lange, a student of the Horner Institute, Kansas City, Mo., and Fannie Hanlon, both of this city, have joined the Alkahest Lyceum Company of Atlanta, Ga., for a tour of the South. Miss Lange was engaged as a soloist in Yellowstone Park during the past summer. Both are members of the Helen G. Steele Music Club.

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Musical America's Open Forum

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Caruso and Dr. Marafioti

To the Editor of MUSICAL AMERICA:

In an editorial in the Dec. 30 issue of MUSICAL AMERICA, entitled "Trading on Caruso's Name," appeared the following statement:

"Writers, teachers, and theorists, including some who doubtless have turned their observation of the king of tenors to practical and valuable service, have made free use of the fame of the late Enrico Caruso until it is difficult to draw a line as to where illegitimate trading on his name begins. During his lifetime, Caruso indorsed no teacher, no method, no set of exercises in any public statement."

I take this opportunity to inform you that your statement is incorrect. In 1920 Enrico Caruso indorsed the "Marafioti Method of Voice Culture" in a letter written in his own handwriting, a facsimile of which appears in my book of recent publication, "Caruso's Method of Voice Production," and in my free booklet, "The Simplicity of Beautiful Singing," and reads as follows:

"If the experts of the art of singing knew the basis on which Dr. P. M. Marafioti's method of voice culture is founded, I am sure they would not resort to any other method."

"The principles it sets forth are scientific, but simple, and revert to the real source of the voice, *Nature*; therefore they are the most correct."

"Students and schools of singing ought to experiment with this new form of scientific culture of the voice, because it is based on the natural laws which rule its mechanism, known to Dr. Marafioti as a specialist of the throat; and it has a modern tendency, better fitted to the new exigencies of the singing of today."

"I am glad to express this personal conviction of mine, for it harmonizes with my own conception of singing; and recognition of the value of Dr. Marafioti's method is but just, because it can be of great service to those starting out in the study of singing as well as to those who have already entered into an artistic career.—Enrico Caruso."

I would therefore ask you to revise your statement that "during his lifetime Caruso indorsed no teacher, no method, no set of exercises in any public statement."

In my aforementioned publications are reproductions likewise of some letters written to me by the late Enrico Caruso discussing my method.

P. M. MARAFIOTI.

New York, Jan. 20, 1923.



From Hans Schneider, Musician

My dear Mephisto:

Tempi Passati!

Well, Mephisto, old friend, I do not know where you got the story about Hans Schneider, the musician, and Hans Schneider, the dog, in Providence, R. I., but I do know that New York is awfully dry and so the story of the two Schneiders cannot be the result of alcoholic stimulation.

There is no use of arguing with an editor—he gets you anyway, both ways, coming and going. But never mind the origin of the story, for it brought back to me one of the most humane deeds I ever performed in my adventurous life when I rescued you, years ago, here in Providence from the sad prospects of attending an equally sad Pink Tea that was going to be inflicted upon you by the members of some musical club, and I hid you in among the deep walls of the Rathskeller, where we debated earnestly over much and good old Pilsner (made famous by Jim Huneker) whether the U. S. would go to Hell or to Heaven, musically.

As far as your doubt is concerned whether I am still in the flesh, I am. Very much so. One hundred and ninety-five pounds, as the good Lord made me,

hard as a rock, dry as a bone (involuntarily), and so healthy that it is almost vulgar.

Just about the same as you are "old timer"—you do not seem to get old, and I do not intend to either.

When I occasionally get disgusted with things in general, I look across the big pond, and thank God upon my knees that, thirty years ago, I had the good sense to come to the U. S., and everybody else, immigrant or native, should do the same.

Much obliged to you for thinking of me. I do the same.

Good luck to you, says your HANS SCHNEIDER, the musician, and not Hans Schneider, the dog. Providence, R. I., Jan. 14, 1923.



A Great Opportunity for Somebody

To the Editor of MUSICAL AMERICA:

I beg you to ask the European artists now in New York to make inquiries for me in Europe. I was born in Europe and am a pianist of long standing in America. I desire artists to make an effort to prove that I am a real kidnapped princess. I was kidnapped when five years of age and sent to South America. Then I was called back to Paris, where I was sent to the Conservatoire de Musique. I have been a pianist and artist for years. I am sound of mind and honorable and I have the best references. I beg the artists to see if they can find out if anyone is searching for me as a long lost heiress kidnapped in a large castle, a ducal castle. I have been termed lately, in Europe, the Kidnapped Princess. Instead of princess it is duchess (ducal castle).

I was kidnapped in the year 1875, or 1877 at least. . . . I have a birthmark which is a mark of lineage and also I have a name of title and can prove it.

MME. BUISSON DE MONTBRIALE.

P. S.—Kindly answer at once.

Biloxi, Miss., Jan. 20, 1923.



Poland Offers Music Prizes Despite Deficit

To the Editor of MUSICAL AMERICA:

I have just received a note from the representative string quartet of Poland (Kwartet Polski) composed of artists from the staff of the Government Academy of Music, in Poland. They played for the first time in December my prize quartet Op. 21 in Danzig and Posen. In February they will introduce it in Warsaw, Lodz, Lublin, Krakow and Lemberg.

The Government of Poland announced a month or two ago an offer to composers of two prizes of 350,000 marks each for the two best string quartets—and this with a deficit in the treasury! Warsaw musical life is very active. Young composers such as Milhaud and Poulenc have been heard there and recently Ernest Bloch's early symphonic poem, "Winter and Spring," was presented there for the first time. I think I shall be able in time to establish a certain relation between Polish artists and American composers and that I may thus arrange for some performances of American works over there which I am sure would interest you.

TADEUSZ DE IARECKI.

New York, N. Y., Jan. 18, 1923.



Songs for the People

To the Editor of MUSICAL AMERICA:

In your informing account of the convention of the Music Teachers' National Association, in your issue of Jan. 6, one notes a slight misinterpretation of one remark by C. M. Tremaine in speaking of the new Committee on People's Songs. The article states that the committee aims to "make a collection of about fifty of the best and publish this collection." Actually, the committee is far from intending to rush into the fairly crowded field of music publishing. Its activities,

as outlined at the recent meeting, are to be as follows:

1. (Discovering). To search out, through a widespread expression of public opinion, the best existing songs that are suitable for community singing.

2. (Inspiring). Through an aroused public opinion to impress the poets and composers of our country with their responsibility for creating songs which shall give voice to the life and ideals of the American people.

3. (Fostering). To enlist the support of all sympathetic forces in the wide circulation and use of songs, both old and new, which win the thoughtful approval of the American people.

Coda: The purpose of song is to enrich and interpret life, both at work and at play. Songs which adequately express the varied aspects of the life of the people must therefore include not only such phases as love of country, home and fellow man, but also joy in work and zest in play.

In pursuance of the first objective, the committee is now securing opinions from prominent community song leaders throughout the country as to the American songs now being used for community singing that they consider the best of their class. The favorite songs as shown by this questionnaire are to be tabulated and the list as passed upon by the committee is to be given out to the public for an expression of opinion as to which is the most beloved American song. In other words, the list is to be published, not the songs, which are already in print. It is hoped that such action may serve not only to make the resulting list of songs more generally sung among the people, but also to prepare the public mind for the constructive development that the committee desires to bring about.

KENNETH S. CLARK,
Secretary Committee on People's Songs.

New York City, Jan. 20, 1923.



Mental Effort in Music

To the Editor of MUSICAL AMERICA:

"Harvard came along with a proposition that the intellectual effort required to play the piano or sing is inferior to that required to study Latin, French or mathematics." I was much interested in this paragraph, clipped from the always-worth-while MUSICAL AMERICA, concerning the Music Teachers' National Association Convention in New York, because the devaluation of music as an educational medium always gets me all het up. It seems to me that he who places the intellectual effort required in learning to play an instrument below, or even on a par with, the effort required in learning a language or a branch of mathematics, has either never learned to play an instrument or else learned it at an early age—that is to say, when he was too young to judge of comparable mental processes, or when, as is usually the case, the dosage of instruction was small and general absorption over an extended period of time large.

ELSA LACHENBRUCH.

New York, Jan. 18, 1923.



Music in Australia

To the Editor of MUSICAL AMERICA:

Veronica Bedford writes interestingly in MUSICAL AMERICA of Dec. 9 concerning affairs in Australia. But why re-

peat errors so absurd as that the cultivation of music began to be seriously thought of when G. W. L. Marshall Hall arrived in Melbourne? The Elder Conservatorium in Adelaide, for instance, was flourishing long before the late Marshall Hall was heard of in Australia. And why lose sight of the valiant work of the pioneers who, in Sydney and Melbourne, blazed the track for the men who came later and enjoyed the days of sunny prosperity when governments smiled upon the study of music and encouraged it with State subsidies?

While Miss Bedford is right in many of her observations as to the charlatanism existing in music in Australia, it is unfortunately true that fraud of this character is not peculiar to that country. It flourishes in every large city in the world. But the evil is not to be remedied by sneering at those who are honestly striving to achieve a better state of things.

It is difficult to understand the strain in which Miss Bedford writes of the work accomplished by Henri Verbrugghen. Apparently her grievance is that he obtained a large subsidy from the government in order to carry on this work. Does she imagine that he ought to have met this expense out of his own pocket? The opera scheme established by Fritz Hart and Alfred Hill failed not so much because of public apathy as because the European war broke out shortly after it was launched. But in any case, in a country in which music is in the condition described by Miss Bedford, you must first establish audiences for opera, and the work carried on by the New South Wales Conservatorium, the State Orchestra and the Verbrugghen Quartet, many consider, has been an admirable means of accomplishing that result.

It is a pity that Miss Bedford was unable to discuss this subject without personally attacking Mr. Verbrugghen. Possibly he has his faults—no human being is without them—but to write that he "crowed" over the Australians, or that from the start he "selected himself Educational Enlightener of the Ignorant Antipodeans" is to write simple nonsense. He has performed in Australia a work the paramount benefits of which, in the elevation of musical standards, become more evident every day, and he has done this in spite of attacks so persistent and vehement as to have daunted any man of less resolute spirit.

P. J. NOLAN.

New York, Jan. 15, 1923.

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Public Indifference Retards Growth of American Artists, Says Rosa Raisa

(Portrait on front page)

CHICAGO, Jan. 20.—Rosa Raisa, dramatic soprano, although born in Russian Poland, has gained her fame largely in the United States. When fourteen years of age she fled to Capri, Italy, to escape a program. She was befriended there by a philanthropic woman, who provided her with musical instruction.

Eva Campanini (sister of Luisa Tetrazzini) heard her sing and introduced her to Cleofonte Campanini. Some ten years ago Mme. Raisa came to America with the Campaninis. She was not yet ready for her operatic débüt in this country (although she had appeared at Campanini's theater in Parma), but was at that time Mme. Campanini's companion. Mme. Campanini was firm in her belief that Rosa Raisa would some day be the greatest dramatic soprano in the world.

Mme. Raisa made her American débüt the following season with the Chicago Opera Association. She passed her first season practically unnoticed. It was not until her second year that she really began to attract attention. Between the two seasons in Chicago she appeared at the Teatro Colon, Buenos Aires, also in Rio de Janeiro, Montevideo and São

Paulo in South America, and also in Milan. The benefit of the experience thus gained was manifest when she returned to Chicago. She sang in "Aida" and was enthusiastically acclaimed. Since that time the story of Raisa's operatic career has been one of repeated successes.

The present season has brought a full triumph for Mme. Raisa, both vocally and histrionically. She recently added to her long list of diversified rôles the part of *Rachel* in Halévy's "Le Juive" in the first production of this work by the Chicago forces this year.

Mme. Raisa is a great admirer of American artists and is outspoken in her enthusiasm over the possibilities of many American singers. She asserts that it is not the foreign artist who is holding back the American singer, but rather the indifference of the American public. She contends our audiences hesitate to give unqualified endorsement to their own artists while they accept foreign artists without question, simply on the word of the impresario.

About four years ago Mme. Raisa was married to Giacomo Rimini, baritone of the Chicago Opera. The couple began their American careers together on the Chicago operatic stage.

Between seasons Mme. Raisa spends her time at her villa in Italy, resting and preparing new rôles.

CHOIR BEGINS CAREER

Choral Club in Wheeling, W. Va., Starts Rehearsals—Recitalists Heard

WHEELING, W. VA., Jan. 20.—The E. F. Key Choral Club held its first rehearsal last night in the Y. W. C. A. building. This new club was recently organized by pupils of Anna Hilton Otto, vocal teacher. The membership has already passed the fifty mark. A concert is planned for early spring, and another for summer. Mrs. Otto, who is leader of the choir at St. Paul's Church, is to be the conductor, and Mrs. Hildreth Rider, organist, formerly of Toledo, Ohio, will be accompanist. The following officers have been appointed: Anna Cowan, president; Mrs. Hildreth Rider, secretary; Elizabeth Derry, treasurer, and Mrs. Carly Ulrich, librarian. Rehearsals are to be held weekly.

Adolph Vogel, cellist of the Philadelphia Orchestra, and Edwin M. Steckel, organist, appeared on the afternoon of Jan. 14 in the third concert of the monthly series organized at the John W. Morris Scottish Rite Cathedral by Mr. Steckel, musical director of the Rite. Mr. Vogel played Bach's First Suite for 'Cello, unaccompanied, with good singing tone, excellent phrasing and an artistic reading of the music. Other numbers given were by Popper, Beethoven, Godard and Massenet. Mr. Steckel's numbers were by Borowski, Boccherini, and Nevin, and the closing piece, "Stradella Overture," played from Dudley Buck's transcription. The audience was very responsive and several encores were added by both recitalists.

Paul Allen Beymer, organist at St. Matthew's Church, gave the third of his series of recitals for this year. He was ably assisted by Dora Neininger-Bard, contralto. Mrs. Bard sang in beautiful voice a solo from Rossini's "Stabat Mater"; "Sleep, Holy Babe," from Matthew's "Story of Christmas," and "Peace" by Voorhis. Mr. Beymer played the "Hallelujah" ("The Messiah") and numbers by Saint-Saëns, Toselli, Kinder, Holmes and Jadassohn. The recital was well attended, and the work of both recitalists was up to the high standard they have set in previous appearances in the community.

EDWIN M. STECKEL

MIAMI, FLA.

Jan. 20.—The Philpits artists' recital series was opened with a piano recital by Sergei Rachmaninoff, in White Temple, on Jan. 11. There was a graftingly

large attendance. The Women's Chorus, led by Bertha Foster, has gained fourteen new members in the last few weeks. These are: Mrs. S. Q. Orr, Mrs. George Okell, Mrs. R. W. Klein, Mrs. J. H. Ward, Mrs. E. R. Bartlett, Mrs. A. H. Terry, Mrs. S. H. Porter, Mrs. Robert Taylor, Mrs. Charles Dily, Mrs. E. J. Hall, Mrs. E. P. Carter, Marguerite Denicke, Wanda MacDowell and Virginia Rich. In the chorus' coming production of "The Sea Fairies," the solo parts will be taken by Mrs. John Livingston, Mrs. T. M. Gautier, Mrs. Arthur Keene and Rachel Jane Hamilton, the last-named a soloist with Pryor's Band.

ANNIE M. FITZPATRICK.

CHARLOTTESVILLE, VA.

Jan. 20.—A program of chamber music given by Arthur Fickenscher, piano; Alfred Swan, violin, and Richard Lorberg, 'cello, on Jan. 3, included the "Dumky" Trio by Dvorak, and a portion of Ravel's Trio in A Minor. The Albemarle Choral Club, Dr. Fickenscher conducting, gave a praiseworthy performance of Handel's "Messiah," assisted by the Virginia Orchestral Society, on Jan. 9. The soloists were Mrs. Robert Van der Voort, soprano, and Mrs. J. Taylor Twyman, contralto, both of this city; Joseph F. Whittemore, tenor, and Charles Trowbridge Tittman, bass. A large audience was enthusiastic in its applause. Preparations are being made for the entertainment of the State Music Teachers' Association, which will meet in Charlottesville early in February.

FRANCES D. MEADE.

HARTFORD, CONN.

Jan. 20.—The second of a series of community concerts was given on the afternoon of Jan. 14, in the Broad Street Auditorium. The program was presented by Ada Segur, soprano; Mrs. Nellie Carey Reynolds, contralto, and the Colonial Male Quartet, consisting of Maurice E. Wallen, Raymond Grant, Charles B. Beach and Harry C. Olmstead. The accompanists were: Mrs. Maud Tower Peck, Mrs. Edward R. Bryant and Robert Kellogg.

BURTON CORNWALL.

WATERLOO, IOWA

Jan. 20.—The Cambria Concert Artists gave a concert at the West High School Auditorium on Jan. 11. The organization is composed of Ruth Younge, soprano; Mae Veale, contralto; Joseph Andrews, tenor, and Carroll Ault, bass. Quartet and solo numbers were given,

and each member of the company was generous with encores. Miss Welty was accompanist and also played one solo. There was a large audience. Charles Norman Granville, baritone, and Vera Poppe, cellist, gave a concert in the same auditorium before a capacity audience. Miss Poppe was much applauded, and two compositions of her own, one entitled "Song of Pan," won especial favor. Mr. Granville created a particularly good impression in an aria from Diaz's "Benvenuto Cellini." Two songs by O'Hara and a Negro spiritual by Burleigh were also sung by Mr. Granville. The accompanist was Philip Warner. Joseph H. DuMond, baritone, is in Chicago studying with Charles Dalmorès. He will return to Waterloo in March and will continue his teaching during the spring and summer.

BELLE OLDWELL.

DRAMATIZED "MESSIAH" FEATURED IN SEATTLE

Four Performances of Handel Classic Given in Post-Holiday Season—Women's Club Concert

SEATTLE, WASH., Jan. 20.—The oratorio predominated in the musical performances given in this city in the post-holiday season. Four performances of one classic alone, Handel's "Messiah," were given. Perhaps the most novel version was one in which the work was partially dramatized. This was given by the choir of the Plymouth Congregational Church, under the leadership of Wallace MacMurray.

Owing to public demand, Handel's work was sung by the Temple Chorus a second time in the First Methodist Church to a capacity audience, on Jan. 7. This chorus, of 130 singers, led by Montgomery Lynch, gave an excellent performance. The soloists were Evangeline Cook, soprano; Lois Wiley, contralto; Henry O. Price, tenor, and Frank A. Tiffany, baritone. Mrs. Montgomery Lynch was accompanist at the organ, and Ruth Gere at the piano.

Another opportunity to hear the "Messiah" was given by the University Presbyterian Church choir, led by R. H. Kendrick, on the same day. The soloists in this performance were Mrs. R. H. Kendrick, soprano; Annabel Johnstone, contralto; Leslie White, tenor, and Dr. H. C. Carothers, baritone. Mrs. Myrl Wilson played the piano accompaniments, and Mrs. Clarence Gere those on the organ.

The choir of the First Swedish Baptist Church, under the leadership of Arville Belstad, pianist and conductor, sang this oratorio, on Dec. 31. The following were soloists: Mary Humphrey King, soprano; Mrs. Israel Nelson, contralto; James Harvey, tenor, and William Hedberg, baritone.

DAVID SCHEETZ CRAIG.

OKLAHOMA CITY, OKLA.

Jan. 20.—Mrs. Floyd Bull was the leader of the latest meeting of the music department of the Sorosis Club at the home of Mrs. James M. Wheeler. Mrs. Bull gave an interesting talk on Shakespearean music, the subject for the afternoon. Mrs. R. J. Clements opened the program with a piano solo, "Barcarole," by Schubert-Liszt. Mrs. Leslie McMichael and Mrs. T. J. Mitchell sang duet arrangements of Schubert's "Serenade" and "Hark to the Mandolin," by Parker. Mrs. J. A. Holmboe and Mrs. W. C. Beesley played a piano duet and Mrs. J. Burns Pedigo sang a group of songs. A violin solo was given by Mrs. Holmboe. Mrs. Beesley was the accompanist.

C. M. COLE.

SPOKANE, WASH.

Jan. 20.—The Spokane Orchestra, led by Leonardo Brill, was heard in its fifth concert at the Auditorium on the afternoon of Jan. 7. The program, representing exclusively the work of French composers, included Saint-Saëns' "Suite Algérienne." The Monday Musicale Club held its holiday meeting at the residence of Mrs. J. H. Budd on Dec. 27. The program was in charge of Florence Waterhouse.

MRS. V. H. BROWN.

PRIZE CONTESTS FOUND BY FESTIVAL ASSOCIATION

Student Choruses and Soloists of the Carolinas to Compete in May at Converse College

SPARTANBURG, S. C., Jan. 20.—The Spartanburg Music Festival Association, Frederick W. Wodell, director, has opened a competitive test for high school choruses of the Carolinas. A first prize of \$350 will be supplemented by custody of a silver cup, which will be the permanent property of the chorus winning first prize three successive times. A second prize of \$200, accompanied with a banner, is also offered by the Association. The competition will be held at Converse College, Spartanburg, on May 1.

The Association offers in connection with the above competition two prizes of \$50 each for solo singing by a boy and a girl between ten and fifteen years of age, who are students of the schools of the Carolinas.

The contest is, however, restricted to choruses and soloists from public schools of the following counties: in South Carolina—Abbeville, Anderson, Greenwood, Newberry, Pickens, Greenville, Laurens, Cherokee, Chester, York and Spartanburg and in North Carolina—Buncombe, Polk, Rutherford and Gaston.

The choruses must number not less than fifty and not more than sixty-five singers, who are regularly enrolled undergraduate students in some high school in the counties named. These students must be under twenty-one years of age, and must be successfully pursuing three high school subjects of study. Conductors must be members of the faculty of the high schools represented, or music supervisors of the same. Only one chorus may represent each school. In order to guarantee participation in the contest, a deposit of \$50 for each chorus must be made with the Association. If there are less than six entries, the contest will not be held. If there are more than ten entries, the president, secretary and musical director of the Festival will select eight entrants by lot. The winning organization will be expected to take part in an evening concert at the college on May 1, when the award of the prizes will be made. Contest numbers for choruses are: Fanning's "The Miller's Wooing"; Pinsuti's "Welcome, Pretty Primrose," and any a cappella number of good grade and of not more than five minutes' duration.

Not less than six and not more than eight soloists of each sex may compete, choice to be made by lot in case of a greater number than eight. A deposit of \$5 must be made by each contestant, who must be certified by the school superintendent to be a properly enrolled student. Only one boy and one girl may enter from each school. The contest numbers for boys are: Massenet's "Open Thy Blue Eyes," and a song of the contestant's choice, not longer than four minutes, both numbers to be in English. Those for girls are: "Nymphs and Shepherds" from the Schirmer edition, and a song of the contestant's choice similar to that for boy entrants.

All applications for entry in the contests must be made, with accompanying check, to F. W. Wodell, musical director, Spartanburg Festival, Converse College, Spartanburg, S. C., before Feb. 15.

PALO ALTO, CAL.

Jan. 20.—Warren D. Allen, organist at Leland Stanford, Jr., University, has returned from a transcontinental tour and resumed his duties at the University. While in the East Mr. Allen gave recitals at Columbia University, Carleton College, Wesleyan University; Trinity Cathedral in Cleveland, Ohio; Westminster Presbyterian Church, St. Louis; Springfield Auditorium, Fourth Presbyterian Church, Chicago, and First Presbyterian Church, Corvallis, Ore. Some of the recitals were under the auspices of local chapters of the American Guild of Organists and others were sponsored by the individual municipalities.

MARJORIE M. FISHER.

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OKMULGEE STARTS LOAN FUND FOR ART

New "Association of American Artists" Formed to Aid Young Musicians

OKMULGEE, OKLA., Jan. 21.—A new and ambitious undertaking, to be known as the Association of American Artists, Inc., and having for its purposes the education of young talent and the betterment of American art, has just been started in this thriving city in the heart of the great Southwestern oil fields. Alan Dwan, one of the foremost teachers, directors and soloists of the Southwest, is founder and president of the Association, which has T. T. Blakely as its vice-president and E. J. Dick as secretary and treasurer, both of whom have been leading promoters of Okmulgee's greatest civic undertakings.

The Association of American Artists will maintain offices in Chicago and Okmulgee; will include as members a large number of persons who are striving to "make America musical," and will establish a loan fund by means of which striving young talent will be given an opportunity to do its best. The Association has established a fund which is growing steadily. Four out of every five dollars received for membership fees is to go into a trust fund. This money is deposited in two banks in Okmulgee, which furnish surety bonds, and the money is designated as "to be used for educational purposes only."

Any American or citizen of the United States, can become an associate member. Active members must be active in some line of art, whether as performers, teachers or students. Applicants for loans must be citizens of the United States and must show some exceptional talent. Money will be lent without interest for a period of three years, with an extension of two years if that seems advisable. In addition to establishing a Loan Fund, the Association has a plan to assist in presenting American artists to the public, and it will give help to musical organizations and local managers.

The organizers assert that "red tape will find no place to unravel its miles of uselessness in the undertakings of the Association. Talent and the furtherance of this talent will be the important consideration."

The Association has met with commendation and encouragement from all parts of the country. With the interest and help of such prominent leaders in musical endeavor as Mrs. John F. Lyons, president of the National Federation of Music Clubs; Charles Marsh, professor of piano and theory at the University of Redlands, Redlands, Cal., and Carl D. Kinsey, manager of the Chicago Musical College, the future success of the Association of American Artists seems assured.

SAN DIEGO, CAL.

Jan. 20.—Charles Hackett, tenor, was warmly applauded by a large audience at the Spreckles Theater on Dec. 29, when he appeared under the auspices of the Amphion Club. His singing of "O Paradiso," from Meyerbeer's "L'Africaine," was one of the most pleasing features of the evening. Mr. Hackett was ably assisted by Gordon Hampton, pianist.

WICHITA, KAN.

Jan. 20.—An octet of vocal and instrumental artists from the laboratories of the Victor Talking Machine Company appeared at the Forum recently as the sixth of the Municipal Series of entertainments. There was a large audience and the generous applause accorded the artists was well merited. Those heard included Henry Burr, Al Campbell, Frank Croxton, Billy Murray, Monroe Silver, John Meyer, Frank Banta and Rudy Wiedoeft. At the anniversary

meeting of the P. E. O. Sisterhood, at the home of Mrs. J. W. Cheney, an interesting program of the music of America, France, Italy, England, Germany, Norway, Sweden and Finland was given. Those who appeared included Mrs. Kirke Mecham, Mrs. Ray Tindler, Mrs. H. W. Stanley, Marcia Higginson, Mrs. J. C. Newman, June Brooks, Marguerite Boston, Harriet Constant, C. J. Crum, Betty Johnson, Ellen Ambrose, Mary Louise Ambrose, Marguerite Bissantz, Melba Kimmel and Bobby Bixby. A sketch of each of the countries represented was read by Mrs. Ed. Davidson.

T. L. KREBS.

MISSOULA HEARS ORATORIO

Teachers' Association Elects Officers for Ensuing Year

MISSOULA, MONT., Jan. 20.—A large audience heard the Missoula Choral Society in "The Messiah," at the Library on Dec. 31. This is the third season the society has sung this oratorio. A. H. Weisberg conducted, and the soloists were: Mrs. T. M. Pearce and Mrs. Thomas Peck, sopranos; Mrs. T. E. Fitzgerald, contralto; Albert Thommesen, tenor, and W. L. Shovell, baritone.

At the regular meeting yesterday the Missoula Music Teachers' Association elected the following officers for the ensuing year: Dean De Loss Smith of the State University, president; Clara Wolter, secretary-treasurer. Included in the work accomplished during the last year were the granting of credits to music students in the High School, and the inauguration of a civic music week, to be observed early in March.

ELSA E. SWARTZ.

OMAHA GREETS TELMANYI

Soloists and Quartet in Program Given by Friends of Music

OMAHA, Jan. 20.—Emil Telmanyi, violinist, made his first appearance in Omaha in a recent recital and excited enthusiasm by the poetry and warmth of his playing. Martin Bush of Omaha was an authoritative accompanist.

The Friends of Music gave an excellent program on the morning of Jan. 10 at the residence of Mrs. George Joslyn. Mabel Allen Smails, soprano, sang a number of solos, accompanied by Dorothy Morton Parks and the West Sisters' String Quartet. This quartet was also heard in a Bazzini number and a miscellaneous group, and Ben Stanley played organ solos.

EDITH L. WAGONER.

SAN ANTONIO, TEX.

Jan. 20.—The William Wade Hinshaw Quartet was presented by the Mozart Choral Society in the second concert of its series on Jan. 10, at Beethoven Hall. The program comprised solos, trios and quartets, and Sir Arthur Sullivan's operatic comedy "Box and Cox," admirably sung. The quartet is composed of Joseph Wenzel, first tenor; J. Snedden Weir, second tenor and accompanist; Pierre Harrower, first bass; James Wolf, second bass. The Mozart Choral Society was heard in two numbers under the baton of David Ormesher. Mrs. J. M. Krakauer, soprano, sang the incidental solo in Nevin's "Wynken, Blynken and Nod." Eleanor Mackinsen accompanied the chorus, with Fanny Milgrom at the second piano.

GENEVIEVE M. TUCKER.

EUGENE, ORE.

Jan. 20.—John R. Britz, orchestral leader and cellist, formerly of the Portland Symphony, has advocated the organization of a symphonic orchestra for Eugene. A meeting of the musicians of the city was recently held at the Armory to consider the project. Mr. Britz states that there is a great deal of good material in Eugene for such an orchestra, and he believes there will be little difficulty in securing the required members to make up an excellent organization.

IRENE CAMPBELL.

MUSICIANS CANCEL DENVER RECITALS

Spalding Appears Alone When Other Artists Disappoint Through Illness

By John C. Wilcox

DENVER, COLO., Jan. 20.—Cancellation of appearances here by scheduled artists on account of illness has almost reached an epidemic stage. Recently a famous tenor and his accompanist, announced for a Slack concert, failed to appear. Manager Oberfelder originally booked Mme. Hulda Lashanska for a joint recital with Albert Spalding, to be given on Jan. 9. Several days before the singer notified Mr. Oberfelder of her inability to come on account of serious illness and he at once engaged Marjorie Maxwell of the Chicago opera forces to substitute. Just about the time that Miss Maxwell was due to start from Chicago she contracted a severe cold and was obliged to cancel the Denver date. In this emergency Mr. Spalding, with the support of his admirable accompanist, André Benoit, agreed to give the whole program.

The violinist entered upon his task with contagious enthusiasm and succeeded in not alone holding the interest of a large audience that had come, expecting to hear another artist as well, but in arousing it to great demonstrations of approval. Only a violinist commanding a big, vibrant tone and radiating a magnetic personality may hope to establish the artistic contact necessary to succeed in a hall of such vast reaches as the local auditorium. Mr. Spalding's program, presenting as its chief item the Mendelssohn Concerto, contained several of the artist's own compositions and paraphrases and closed with Sarasate's Introduction and Tarantelle, which was played with whirlwind brilliancy. In the course of the evening Mr. Spalding was obliged to add eight extra numbers.

DENVER ORCHESTRA ACTIVE

Plan to Increase Seating Capacity of City Auditorium

DENVER, Jan. 20.—The Denver Civic Orchestra, which has grown to ninety-five members, gave its third concert at City Auditorium before an audience of 4000 on the afternoon of Jan. 14. The public response to these concerts is such that the management is seriously considering the use of the entire Auditorium, seating approximately 10,000 persons, for next season. The program opened with the "Meistersinger" Prelude, followed by Henri Rabaud's "Virgilian Poem"; Mendelssohn's Violin Concerto in E Minor, with Henry Trustman Ginsburg of this city as soloist; the Dream Pantomime music from Humperdinck's opera, "Hänsel and Gretel"; "Beneath the Lindens," from Massenet's "Alsatian Scenes," in which Mrs. Frederiksen, cellist, and S. Stein, clarinetist, played the solo parts, and as the final number, Berlioz' "Rakoczy March."

All the numbers were, in the main, admirably played. The technical exactness of the Wagner score were obviously trying for some sections of the orchestra, but Mr. Trustman gave the number a spirited reading.

Mr. Ginsburg scored a definite success in the Mendelssohn Concerto. His tone, though not large, is of good quality and his technical equipment is adequate. He was recalled several times.

J. C. WILCOX.

SAN JOSE, CAL.

Jan. 20.—Persis Heaton, supreme president of Mu Phi Epsilon, spent two days here as the guest of Mu Eta Chapter at the College of the Pacific. Miss Heaton is promoting plans for a Mu Phi House in New York City and a \$500 scholarship fund. She is installing chapters of this national honorary musical sorority at the University of Southern California, the State Agricultural College at Manhattan, Kan., the American Conservatory, Chicago, and at the University of Wisconsin, meeting the local

chapters and alumnae clubs en route. The annual performance of the "Messiah" at the College of the Pacific was given last month under the baton of Charles M. Dennis. The choral performance was excellent and the orchestra, though small, was effective. The soloists were Mima Belle Montgomery, soprano; Nella Rogers, contralto; Hugh Williams, tenor, and Neil Darrah, bass. With the exception of Mr. Darrah, the soloists were well known to local audiences and they sustained their good reputations, while the newcomer was cordially received. MARJORIE M. FISHER.

REDLANDS HEARS SYMPHONY

Olga Steeb Soloist with Rothwell's Orchestra—Lectures and Recital

REDLANDS, CAL., Jan. 20.—The Los Angeles Philharmonic was heard in a second concert here in the Wyatt Theater, under the auspices of the Spinet Club, before a sold-out house recently. The program included Tchaikovsky's "Pathétique" Symphony; the same composer's B Flat Minor Concerto, with Olga Steeb as piano soloist; the "Dance of the Blessed Spirits" of Gluck, and the "Meistersinger" Prelude. Mr. Rothwell gave the Symphony a vigorous reading and, departing from his usual rule of no encores, led the orchestra at the conclusion of the program in Delibes' "Pizzicato." Miss Steeb was compelled to add an encore after her brilliant playing of the concerto.

At the regular meeting of the Music Teachers' Association, Flora C. Cook gave an illustrated lecture on the "Music of the Shakespearean Plays." Examples of the early English settings were given.

Margaret Goetz of Los Angeles gave an operologue on the "Jewels of the Madonna" before the Contemporary Club. The audience was large and appreciative.

Before the Southern California Chapter of the American Association of University Women, in session at the Casa Loma Hotel here, Ellis Rhodes, tenor, with Charles H. Marsh, pianist, as accompanist, gave an enjoyable program of American songs. Both artists are members of the University of Redland faculty.

C. H. MARSH.

CORVALLIS, ORE.

Jan. 20.—Both the Congregational and Presbyterian churches celebrated New Year's Eve by presenting cantatas. Under Dr. D. V. Poling of Albany, Ore., "Star of Promise" by Mrs. E. L. Ashford was sung at the vesper services of the Congregational Church. George Hotchkiss Street, baritone, of Portland, was the principal soloist, with C. E. Jordan, bass; R. U. Steelquist, tenor; Helen Polling, Mrs. R. A. Dowd and Mrs. W. K. Wright, sopranos, assisting. A chorus of thirty voices from Albany and a nine-piece orchestra supported the soloists. Mrs. J. Fred Braley was accompanist. "Light Eternal" by Rene Bronner was given at the Presbyterian Church by the church quartet, under Mrs. Genevieve Baum Gaskins. Stuart Wendell Tully, baritone; J. R. Porter, tenor; Mrs. G. L. Rathbun, contralto, and Mrs. James E. Fitzgerald, soprano, members of the quartet, were all heard to good advantage in solo numbers.

IRENE CAMPBELL.

HELENA, MONT.

Jan. 20.—The Montana Wesleyan College Glee Club recently returned from an extended tour of the State. Among the towns visited were Livingston, Billings, Miles City, Glendive, Sidney, Culbertson, Wolf Point, Malta, Chinook, Havre, Fort Benton, Great Falls and Cascade. In Havre and Great Falls the club broadcast its concert for radio, besides giving its regular evening programs. There are twenty-one men in the organization, under the leadership of Fred W. Kelser. Among the soloists are: Charles Novy, violinist; Richard Smith, baritone, and J. Elbert Chadwick, pianist. Other tours are being planned by the club later in the year.

J. E. CHADWICK.

John Barclay, baritone, will give a recital in Troy, N. Y., on Jan. 27.

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New York Concerts and Recitals

[Continued from page 30]

values "Crudele? Ah, no!" from "Don Giovanni"; lieder by Schubert, Brahms and Strauss, French, Swedish and English songs. Except for a falling-off in quality in the lower part of the scale, Miss Kaufmann's voice charmed her hearers, and the diverse moods of the program were portrayed with artistic fidelity. The Schubert songs, "Auf dem Wasser zu Singen" and "Heiden Röslein," were admirably given; in the two French numbers, Bachelet's "Chère Nuit" and Hahn's "Si mes vers avaient des Ailes," graceful ease of delivery was allied to refined taste in interpretation, and the songs in Swedish, by Grieg, Merikanto, and Dannström, were so sympathetically treated that they comprised a feature of the recital. The soft croon of MacDowell's "Midsummer Lullaby" and the vivacity of Densmore's "Elf and Fairy" were notable in the English group. Many encores were demanded of the singer. The pleasure of the recital was greatly enhanced by the art of Coenraad V. Bos as accompanist.

P. J. N.

Irene Bordoni, Jan. 18

In other years, one might have been justified in asking why Miss Bordoni elected to forsake the bright lights of Broadway for the more subdued illumination of Aeolian Hall, but during the present season, persons with even less voice and with distinctly less charm have been making what is known in some circles as a "clean-up," so she is amply justified. To approach Miss Bordoni's work from the standpoint of a serious recital singer is out of the question for her lack of vocal equipment makes this impossible. Conversely, it cannot be dismissed as utterly inconsiderable, because it is better than that. Yvette Guilbert, whose singing is as nearly aphonous as it could possibly be, wins out by her supreme gift of characterization, her marvelous play of feature and incisiveness of gesture. Miss Bordoni lacks the first two of these and her idea of gesture seems to be "Keep moving!" Consequently her movements of body and arm frequently obscure the meaning of her text instead of exemplifying it. Nevertheless, in certain of her *chansons* requiring archness and mischievousness, the artist made her numbers of some interest. In fine, it was the sort of thing one may hear any night in a dozen cafés on the Boulevard Clichy, and, if you are interested in this, transplanted into a milieu entirely unrelated to it, go and hear Miss Bordoni. Burton Brown acted as accompanist and gave a solo group consisting of Albeniz' Seguidilla and Chopin's G Minor Ballade. His technique proved fluent but his tone was lacking in suavity.

J. A. H.

Madrigal Club, Jan. 18

The Madrigal Club of New York presented a number of soloists in recital under the direction of Marguerite Potter, at the McAlpin Hotel, on Thursday. Elizabeth Ingalls, contralto, displayed a voice of rich and velvety texture, warmly colored, and a nicety of diction. "Chanson de Florian," by Godard and the "Happy Song" by Del Riego were excellently done. Ralph Grosvenor sang numbers by Burleigh and Gretchaninoff and a song of his own composition. Signe Holst, coloratura soprano, was heard to advantage in the "Wind Song," by Rogers, and a Swedish group; Mabel Corlewood displayed finished artistry in "The Swan," by Grieg, and Gretchaninoff's "Over the Steppe," and groups were given by Kathryn Roser, Selma Gilbert, Lillian Markowitz and De Los Becker. There were piano numbers by Erin Ballard and a violin group by Arthur Westerlund.

R. E.

Augusta Cottlow, Jan. 19

Augusta Cottlow reappeared before New York concert-goers in a piano recital in Aeolian Hall on Jan. 19, giving a program made up of Bach's Prelude and Fugue in C Sharp, from the "Well-Tempered Clavichord," Beethoven's Sonata, Op. 111, a Nocturne, an Etude and a Ballade by Chopin, MacDowell's "Norse" Sonata and pieces by Fannie Dillon, Selim Palmgren and Liszt.

There is nothing of the sensational or extravagant about Miss Cottlow's playing. Rather is it marked by excellent musicianship and intelligence. She has

developed a rich, full tone that is never strident or forced, yet it approaches the limits of piano volume. She was not at her best in the Beethoven Sonata. It is a long, repetitious work, and she assumed a too deliberative attitude towards it. In the MacDowell Sonata, however, she did some remarkably fine playing. She is a devotee of the American master and injects into her interpretations of his compositions an enthusiasm and understanding which exalt her playing and do deserved homage to his works. There is much beautiful music in the "Norse" Sonata that time only serves to accentuate. Its reception was such that Miss Cottlow was obliged to add an encore.

S. D.

Erna Rubinstein, Jan. 19

The season's second New York recital by Erna Rubinstein, violinist, at Carnegie Hall on Friday evening of last week, brought a further display of this youthful artist's virtuosity. The program included the Mendelssohn Concerto and Ernst's Concerto in F Sharp Minor. Among shorter pieces were her own edition of Chopin's Waltz in G; an arrangement of Brahms's "Sapphische Ode" by her teacher, Hubay, and two compositions of the last-named, "Farewell" and "Scènes de la Csárda," No. 11. Miss Rubinstein commands an ingratiating tone and fairly dazzles at moments by her performance of bravura passages. Her finger work at times suffers from the whirlwind energy of her execution. Michael Raucheisen was a routined and competent accompanist.

R. M. K.

Biltmore Musicale, Jan. 19

The program of the sixth Friday Morning Musicale at the Biltmore was given by Lucrezia Bori, soprano of the Metropolitan Opera Company; Hans Kindler, cellist, and Paul Ryman, tenor. Miss Bori sang the familiar second act aria from "Madama Butterfly," Spanish songs by Chapi and Granados, César Franck's "Marriage of the Roses" and a number of extras. Her singing in the opera excerpt was a little uneven, and there was a momentary lapse from the pitch, but her voice was often of its wonted loveliness. Its beautiful quality was more noticeable in her group of songs and encores, which she delivered with rare charm of voice and manner. Mr. Kindler drew really beautiful music from his instrument, playing a Bach Arioso, Gavotte by Méhul, "Valse Triste" by Sibelius, Tchaikovsky's "Au Bal," and Popper's arrangement of a Liszt Rhapsody. In matters of technique, tone quality and interpretation, he left nothing to be desired. Mr. Ryman, who hails from Nashville, disclosed good diction and a good natural voice in Giordani's "Caro Mio Ben," Carissimi's "Vittoria Mio Core," and numbers by Spross and O'Hara. He is hampered by a poor method of tone production which veils the natural beauty in his upper range. The accompanists for the respective artists were Wilfrid Peltier, Clarence Fuhrman and Sol Alberni.

H. C.

Rubinstein Club, Jan. 20

At the Rubinstein Club's concert at the Waldorf-Astoria on Saturday afternoon the soloists were Riccardo de Sylva, violinist, assisted by Robert S. Flagler at the piano, and Grace Hoffman, soprano, accompanied by Ruth Rappoport. Mr. de Sylva and Mr. Flagler began the program with an excellent performance of Tartini's Sonata in G Minor, and the violinist was later heard in numbers by Aviles, Stoessel, Kramer, Brahms and others. He displayed a firm, musical tone and played with artistic comprehension of his numbers. Mme. Hoffman in costume sang the Recitative and Gavotte from Massenet's "Manon" and "Depuis le Jour" from "Louise." Her other numbers included songs by Bruneau, Henschel, Valverde, Spross and others. Mme. Hoffman's singing was at all times musical and her voice sounded particularly well in her operatic excerpts. She was much applauded.

J. A. H.

Bertha Schtberman, Jan. 20

Bertha Schtberman, pianist, made her débüt at Aeolian Hall on Saturday evening, Jan. 20, in a program devoted to works by Liszt and Chopin. Miss Schtberman possesses fleet and sure fingers and a nice sense of dynamics which

served to make interesting the "Rigoletto" Paraphrase and the Bach-Liszt Praeludium. Vigorous phrasing enlivened the Twelfth Rhapsody and "Campanella." The Chopin playing did not come off so fortunately. The works, which included the Etude, Op. 25, No. 7, the G Sharp Minor Polonaise, and an Impromptu and Waltz, revealed insufficient variety of interpretation, and tonal effects were occasionally marred by inexpert pedaling. There was ample warmth and color, however, to save the performance from the commonplace. A friendly audience compelled the addition of numerous extra numbers.

R. E.

The Homers, Jan. 20

The Homers made something of a family party of Saturday afternoon's song program in Carnegie Hall, in which the audience played the part of old friends. To be sure, the head of the family, Sidney Homer, was not seen upon the platform, but his songs were heard in solo and duet form from the lips of Louise Homer and Louise Homer-Stires, who quite naturally gave to them much of sympathy and appropriate sentiment. The assemblage was a large one, the applause of the heartiest and floral tributes were numerous.

Mme. Homer began the afternoon with the favorite "Che Faro Senza Euridice," which brought back somewhat wistful memories of the days when Gluck's "Orfeo" was in the Metropolitan répertoire and the contralto its chief interpreter. It was sung with the richness and smoothness of voice which distinguished Mme. Homer's singing of it at the opera house. Further on in the program, the contralto was heard in two other favorite airs of her operatic career, "Printemps qui Commence" and "Mon cœur s'ouvre à ta voix" from "Samson et Dalila," the latter as an encore number. Haydn's "Mermaid Song," Gounod's "Ring Out, Wild Bells" and two songs by Peter Warlock, "As Ever I Saw" and "Dedication" were other numbers sung by Mme. Homer.

The much lighter soprano voice of the daughter was used prettily, if with a suggestion of immaturity, in the air, "Rejoice Greatly" from Handel's "Messiah," Brahms' "Botchaft," Hadley's "Time of Parting," Carpenter's "Don Ceare" and Strauss' "Voce di Primavera." The two voices were united in the "Sull' Aria" duet from Mozart's "Nozze di Figaro," a French version of Brahms' "The Gypsies," Chausson's "La Nuit" and Blangini's "Per Valli, Per Boschi," to which was added as an encore, Sidney Homer's "Banjo Song." In these, most of the tonal weight was supplied by Mme. Homer, but the younger generation can be credited with the clearer enunciation.

Other Homer songs of the program were "The Eternal Goodness," "From the Brake the Nightingale" and "Cuddle Doon." Eleanor Scheib provided painstaking accompaniments.

O. T.

Ernest Hutcheson, Jan. 20

With a program made up wholly of compositions by Franz Liszt, Ernest Hutcheson at Aeolian Hall on Saturday afternoon concluded his series of five recitals devoted to "the great masters of piano music." He began this recital with a fine, musicianly performance of the long and taxing, but no longer revolutionary, Sonata in B Minor. If he did not plumb its dramatic depths or soar quite to its highest points of poetic eloquence, his playing of it was technically flawless; anon achieved ravishing tonal beauty, or remarkably sustained effects in phrasing, or imposing sonority, and so impressed and delighted his hearers that they recalled him many times before abating their enthusiastic applause.

The lyrical quality of the romantic "Petrarch Sonnet, 123" was admirably set forth. The infrequently played "Funérailles,"—No. 7 of the "Harmonies Poétiques et Religieuses"—which Mr. Hutcheson regards so highly as to call it "the most eloquent funeral oration ever pronounced by a solo instrument" was made unexpectedly impressive with plangent and reverberating volume of tone that never degenerated into mere noise. The limpid, rippling runs of the Concert Study in F Minor were deftly and delicately executed. The Légende, No. 1, "St. Francis of Assisi Preaching to the Birds," and the Thirteenth Hungarian Rhapsody ended the set program, after which a large and happy audience remained to demand several encores.

G. W. H.

Harold Bauer, Jan. 20

Harold Bauer gave his second recital at Town Hall on Saturday afternoon, giving one of the series of three artists' concerts under the auspices of the League for Political Education. Mr. Bauer began his program with his own transcription from the original for harpsichord of Bach's Partita in B Flat, which he chose to play practically throughout with the left or "soft" pedal down, thereby gaining at least a suggestion of the harpsichord color. He also took an interpreter's liberty of departing on occasion from the indications prescribed by the adapter for the embellishments. It was in the Schumann Sonata in G Minor that he reached his climax of emotional eloquence for the afternoon. It was a performance of great authority in seizing and presenting the essential spirit of the different movements, and of great beauty in its delineation of the structural design, in its fine sense of proportion and in its wealth of tonal coloring.

If there was a time when Mr. Bauer did not seem unreservedly in the vein it was during the short Chopin group, as both the C Minor Nocturne and the Polonaise in F Sharp Minor lacked something of the convincing communicativeness with which the performance of the Schumann Sonata glowed. There were dignity and nobility of style in César Franck's Prelude, Fugue and Variation, as transcribed from the organ by Mr. Bauer himself; and an exquisite, limpid beauty in Ravel's "Jeu d'Eaux." H. J.

George Meader, Jan. 21

Few vocal recitals of the year will equal in merit that which George Meader gave in Aeolian Hall Sunday afternoon. Though the tone he produced was not of the highest beauty and his vocal compass again seemed somewhat limited, he vitalized and vivified his numbers with convincing and satisfying art. The program was largely devoted to German Lieder, including three by Schubert, three by Hugo Wolff, and two each by Joseph Marx, Emil Matteson and Max Schillings. These were sung as to the manner born, with the requisite variety of mood, the liveliest sympathy and grasp of their poetic values, and the most complete mastery of the mechanics of song. Marx's "Selige Nacht" and Schillings' "Märchen" were repeated, but were not more beautifully sung than other songs of the group.

Mr. Meader created a stir at the very beginning of his program by his really superb delivery of "Sin Not, O King," from Handel's Oratorio, "Saul." His achievement of the difficult divisions of the "Messiah" air, "Every Valley Shall Be Exalted," was an example of impeccable phrasing based on mastery of the breath. His diction throughout the recital was an object lesson in its clarity. It played no small part in his success with his concluding group of songs in English, which included Josephine Uterhart's "A Caravan from China," Charles Bennett's "A Song," Rachmaninoff's "At Night," Robert Coningsby Clarke's "The Blind Ploughman" and two by H. O. Osgood. "On Eribeg Island" and "The Little Brown Bee."

Karl Riedel played accompaniments worthy of the singer and of the songs.

O. T.

Jacques Thibaud, Jan. 21

Jacques Thibaud gave his second New York recital of the season in the Town Hall on Sunday afternoon and exercised his compelling art in numbers which ranged from Beethoven's Sonata in D, Op. 12, No. 1, in which he had the assistance of Charles Hart at the piano, to Lalo's "Symphonie Espagnole." There were moments of rarely beautiful playing in the Beethoven work, though occasionally Mr. Thibaud's refined art was submerged by Mr. Hart's vigorous, though unusually competent, performance of the piano part. The violinist's work gained in spontaneity as the program proceeded and Chausson's "Poème" completely claimed the attention of his auditors for its ecstatic utterances. The violinist's plasticity of phrasing and purity of tone made rare music of his program. Saint-Saëns's Introduction and Rondo Capriccioso was the final item on the list. There were a number of encores, among them being the fascinating "Slavonic Dance" of Dvorak-Kreisler and arrangements by Mr. Thibaud of a "Spanish Dance" by Granados and a Saltarello by Wieniawski. Mr. Hart's accompaniments were deft and authoritative.

R. M. K.

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MUSICAL AMERICA

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**Orchestral Concerts
of Week in New York**

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**Greta Torpadie Aids City
Symphony**

The City Symphony, Alexis Coroshansky and Sepp Morscher, conducting; Greta Torpadie, soprano, soloist; Century Theater, Jan. 21, afternoon. The program:

Overture to "Freischütz".....Weber
Arrangements for Horn Quartet—"Träumerei".....Schumann
"Huntsman's Farewell".....Mendelssohn
Messrs. Geither, Kosting, Nava and Horwitz
Aria, "Ah, Fors' e Lui" from "Traviata," Verdi
"When I Was Seventeen," Swedish, Arranged by Kramer
Miss Torpadie
Symphony No. 5.....Beethoven

The City Symphony, after its adventure in French modernism, reverted to staple fare for its "pop" concert of last Sunday afternoon. Because of Mr. Foch's illness two members of the organization filled the post of conductor alternately, Mr. Coroshansky, 'cellist, leading the Weber work, and Mr. Morscher, first harpist, conducting the Symphony and the accompaniments for Greta Torpadie, the soloist of the occasion. Miss Torpadie gave a charming interpretation of the Swedish folk-song and projected with success the florid measures of the aria. The program, considering the circumstances under which it was given, was creditable. The work of the horn quartet found much favor with the audience. J. B.

**The Week of Opera
at the Metropolitan**

[Continued from page 31]

comings. Mr. Taucher's *Tristan* was full of energy and zest. He gave generously of the best he had both vocally and histrionically, though his voice was neither colorful nor robust. Jeanne Gordon sang *Brangäne's* music with a wealth of tonal beauty, and Paul Bender was a convincing *König Marke*. Clarence Whitehill, Carl Schlegel, George Meader, Louis D'Angelo and Angelo Bada completed the cast. S. D.

Sunday's Concert

Scenes from four operas were given at the Metropolitan's concert of last Sunday evening and the chorus making a considerable contribution to the program. The third act of Verdi's "Ernani" enlisted as soloists Rosa Ponselle, Armand Tokatyan, Giuseppe Danise, José Mardones, Laura Robertson, Angelo Bada and Vincenzo Reschigiani. The concerted number, "O Sommo Carlo," was effectively sung. The various choruses did distinguished work in the "Grail Scene" of the first act of "Parsifal," in which Gustav Schützendorf and William Gustafson were the soloists, but the reading of the orchestral score under Giuseppe Bamboschek's leadership was Latin rather than Bayreuthian. After a fair interpolated performance of the "1812" Overture of Tchaikovsky by the orchestra, the Prologue to Boito's "Mefistofele" was stirringly sung, with Mr. Mardones contributing some of the best singing of the evening in the title rôle. The concert closed with a duly voluminous performance of the "Triumph Scene" of "Aida," with excellent soloists in the persons of Miss Ponselle, Jeanne Gordon, Orville Harrold, Mr. Danise, Léon Rosther and Louis D'Angelo. R. M. K.

Milhaud and Schmitz Assist Quartet in French Program

The second of a series of concerts was given by the French-American String Quartet, assisted by Darius Milhaud, composer, and E. Robert Schmitz, pianist, at the home of Mrs. John Henry Hammond, New York, on the afternoon of Jan. 12. Following a short address by Mr. Milhaud on the work of "The Six," the quartet played his Second Quartet for Strings and Mr. Schmitz played a group of his piano compositions. The program also included a Trio for Violin, Piano and Cello by Ravel, played by Gustave Tinlot, Paul Kefer and Mr. Schmitz. The third concert of the series will be given at the home of Mrs. Reginald De Koven on Feb. 27. Eva Gauthier, mezzo-soprano, will be the soloist.

SINGERS CLUB IN CONCERT

Mary Allen Appears as Soloist with Chorus in Aeolian Hall Program

The Singers Club of New York gave its first concert of the current season in Aeolian Hall Thursday evening, with Richard Warren in his accustomed place as conductor and with Mary Allen, contralto, assisting the club as soloist. Miss Allen sang a group of Schumann songs that included "Lotusblume," "Im Wunderschönen" and "Frühlingsnacht." The choral numbers included Vesper Hymn by Beethoven, Brahms' Lullaby, Palmgren's "Night," Coleridge-Taylor's "Viking Song," Henry Hadley's "Hong Kong Romance," Deems Taylor's "Before the Shrine," Burleigh's "Deep River" and Geoffrey O'Hara's "Wreck of the Julie Plante." Solo parts were taken by Dr. W. S. McGrath, tenor; E. V. Coffrain, baritone, and Earle Tuckerman, baritone.

SOUTHLAND SINGERS HEARD

Give Program of Solo and Choral Numbers at Plaza

The Southland Singers, Emma A. Dambmann, president, appeared in concert at the Hotel Plaza on Jan. 19, presenting a program of solo and choral numbers. Mabel Baker sang an aria from Massenet's "Hérodiade" with fresh voice and pure intonation, and colored the music warmly. She was later heard in a group that included "Dawn" by Pearl Curran, and "Night Wind" by Farley, and was compelled to add an encore. A quartet composed of Miss Baker, Isabel Franklin, Myrtle Mason and Alida Prigge sang effectively numbers by Dvorak and Gundlach. The chorus, under the leadership of Leroy Tebbs exhibited precision and musical intelligence in groups that included numbers by Matthews, Cadman and Barlow. Jacqueline de Moor, pianist, and Joseph Stetkewicz, violinist, were heard in solo groups. The accompaniments were played by Lucille Blabe, Henry S. Stewart and Vera Stetkewicz. R. E.

WORCHESTER HEARS DUPRÉ

Hofmann Appears in Steinert Series—Wagner Program Given

WORCESTER, MASS., Jan. 22.—A success so great that it approached the sensational, was scored by Marcel Dupré on his appearance in this city recently. M. Dupré's coming was sponsored by All Saints' Episcopal Church, but his program was played on the fine organ of Piedmont Congregational Church. The auditorium was filled with a representative audience that listened, literally spellbound, as the great artist interpreted or improvised. The first number was Bach's Fantasie and Fugue in G Minor, and then followed in succession Daguin's "Noël" with Variations; Widor's Allegro Vivace and Emile Bourdon's "Carillon." One of his own compositions closed the first part of the program. The second part proved M. Dupré's masterly skill as improviser, for from four brief themes suggested by members of his audience, he wove a complete symphony.

Despite a Sunday blizzard, the usual large audience attended the afternoon concert at the Art Museum. The program was an innovation in that it was confined to the works of a single composer, Wagner. "Lohengrin," "Parsifal," "Die Meistersinger," and "Tannhäuser" were all represented, played by the Boston Symphony Orchestra Club, with Carlos Penfield, conductor.

Fully 1500 persons welcomed the return to Worcester of Josef Hofmann, who played in Mechanics Hall in the fifth of the Steinert Concert series on Jan. 16. The audience listened with delight to his interpretation of six Chopin Études and a group of early compositions by the artist himself. The closing number was Liszt's "Spanish" Rhapsody, so beautifully played that Mr. Hofmann was not allowed to retire without a final encore.

TYRA LUNDBERG FULLER.

Schumann Heink Shows Former Vigor in Meadville, Pa., Recital

MEADVILLE, PA., Jan. 20.—Ernestine Schumann Heink, contralto, gave the first concert since her recent illness before a large audience here on the evening of Jan. 15 and won her audience completely by the greatness of her art and the magnetism of her personality. There was no trace of her sickness in her voice, which she used with all her old-time fire and vigor.

**DETROIT FORCES IN
"FAUST" PROGRAM**

Visiting Artists Share with Symphony in Week's Attractions

By Mabel McDonough Furney

DETROIT, Jan. 22.—A "Faust" program, arranged by Ossip Gabrilowitsch, was eminently successful as performed by the Detroit Symphony on Jan. 11 and 12, with the Orpheus Club and Richard Crooks as soloist. The program comprised Wagner's "Faust" Overture, the cavatina from Gounod's opera, the "Dance and the Sylphs" and the "Rakoczy" March from "The Damnation of Faust," by Berlioz, and Liszt's "Faust" Symphony. Each of the orchestral numbers was artistically interpreted under Mr. Gabrilowitsch's baton, but the climax was reached in the Liszt composition. The players rose to supreme heights, and the Orpheus Club, which sang the choral part, gave one of the best performances of its career. Mr. Crooks sang the solo part and Charles Frederic Morse, director of the Orpheus Club, presided at the organ. The audience was enthusiastic. Mr. Crooks met with a great reception, and his singing of the Gounod cavatina aroused unbounded applause.

Victor Kolar conducted an interesting program at Orchestra Hall on Sunday afternoon, Jan. 14. This included Saint-Saëns' Prelude to "The Deluge," in which Ilya Schkolnik played the solo part, and the Glière poem, "The Sirens," in which Djina Ostrowska was the harpist. There was dash and vim in Mr. Kolar's conducting, and the players responded to his baton in admirable style. Kathryn Meisle, contralto, was heard in two arias and was warmly applauded for the richness and warmth of her tone and the skill with which she used her voice. Solon Robinson played a Rubinstein Piano Concerto and won considerable applause, particularly for his work in the Allegro movement.

Ignace Jan Paderewski was welcomed by a capacity audience at his recital at the Arcadia Auditorium on Jan. 9. He played the Schumann Fantasia in masterly style. His Chopin group was invested with rare delicacy, and a Liszt group, with its crash of chords and the bewildering swiftness of octave passages, revealed the resources of his technique. Mendelssohn's Variations Séries also formed part of the program. Such was the enthusiasm of the audience that the encores made up another program.

Mary Garden, who appeared in recital at the Arcadia Auditorium on Jan. 16, was hampered by a cold, but was in exuberant spirits. Her singing of "Le Nil" by Leroux was admirable and so, too, was the interpretation of Debussy's "Beau Soir." In Strauss' "Zueignung" the effect was genuinely thrilling. Miss Garden's only aria was "Depuis le Jour" from "Louise," but she sang it with dramatic intensity. The singer was forced to add ten encores to satisfy the audience. Max Gegna, 'cellist, assisted the soloist and played in finished and scholarly style. Isaac Van Grove accompanied both singer and 'cellist and, as usual, his work was thoroughly artistic.

Kurtz Pupils Give "Overseas Revue"

BURLINGTON, N. J., Jan. 20.—One of the most enjoyable programs of several seasons was the "Overseas Revue," given by a company of Philadelphia artists in the Auditorium recently for the benefit of the War Orphans' Training Home Building Fund, under the auspices of the Ship and Tent Society. The miscellaneous program included baritone solos by Ernest Patchell, harp solos by Dorothy Johnstone Baseler, soprano solos by Ethel Barbara Niethammer, stories and songs by Ada Turner Kurtz and a cycle of songs in costume by a quartet composed of Elizabeth McLean, soprano; Gladys Busby, contralto; John Abnett, tenor, and Ernest Patchell, baritone. The feature of the evening was the stories and songs of Mme. Kurtz, who was one of the first American artists to go overseas to sing in the camps and hospitals and later became director of the first United States Army Music School at Coblenz. All of the singers who appeared on the program are students of Mme. Kurtz.

**FLONZALEYS PLAY
IN PHILADELPHIA**

Jacobinoff Is Soloist with Philharmonic Society—Homers in Recital

By W. R. Murphy

PHILADELPHIA, Jan. 20.—The Flonzaley Quartet, at its concert under the auspices of the Chamber Music Association in the Bellevue-Stratford on the afternoon of Jan. 13, played a novelty, Novak's Quartet in G, Op. 22. The work proved to be well constructed and melodically fanciful, and the organization played with its wonted excellence. The other numbers were Brahms' Quartet in A Minor, Op. 51, No. 2, and Frank Bridge's "Londonderry Air."

The local Philharmonic Society gave its third program at the Academy of Music on the evening of the same day. Sascha Jacobinoff, violinist, the soloist, played Brahms' Violin Concerto with fine dignity. Josef Pasternack led his forces in a program including Mendelssohn's "Midsummer Night's Dream" music, the Prelude and Love-Death from "Tristan," and Chabrier's "España."

Louise Homer and Louise Homer-Stires, soprano, were heard in a delightful joint recital at the Academy of Music on Jan. 15. Mme. Homer's mellowed art was well disclosed in arias from Gluck's "Orfeo" and from "Samson et Dalila." Her daughter was heard in Handel's "Rejoice Greatly." The artists sang a duet from Mozart's "Marriage of Figaro" and numbers by Brahms and other composers.

The Mendelssohn Club of Philadelphia, N. Lindsay Norden, conductor, gave a program at the Academy of Music on Jan. 17 with Marie Tiffany, soprano of the Metropolitan Opera, as soloist. The choral numbers included the "Destruction of Sennacherib," by Moussorgsky; "Deep in My Soul," by Elgar, sung for the first time in Philadelphia; two Brahms works for women's voice, and numbers by Bantock and Kastalsky. Miss Tiffany sang groups of German, French and English songs. On Jan. 8 the club gave a program with Hans Kindler, 'cellist, and John F. Braun, tenor, as soloists. Mr. Norden conducted choral numbers by Bach, Brahms and Elgar.

A concert of marked interest, recently given by the chorus and the intermediate and senior orchestras of the Settlement Music School in the foyer of the Academy of Music, demonstrated the valuable work for music being done at that institution by John and Elizabeth Grolle. Solos were given by promising pupils in several departments of the school, which now has 425 students.

Several interesting programs have been recently given by the Philadelphia Music Club. A novel entertainment, "Ghosts," given by the organization at the Bellevue-Stratford, included the performance of favorite works of noted composers, with members costumed to represent the creators. The Women's Symphony, led by J. W. F. Leman, and with Cecile de Horvath, pianist, and Bessie Phillips Yarnall, contralto, as assisting artists, was heard in another program of the club.

The Matinée Musicale Club sponsored an "International Day" at the Bellevue-Stratford, at which music of various nations was featured. Thaddeus Rich, concertmaster of the Philadelphia Orchestra, and conductor of the club orchestra, played an obbligato to one of the numbers. Robert Braun was heard in solos, and the chorus, under the leadership of Helen Pulaski Innes, sang with precision and musical feeling. A composition by Elizabeth Gest, a member of the club, was performed.

The ninth of a series of free public concerts was given at the Academy of Fine Arts on the afternoon of Jan. 13. The soloists were Evelyn Tyson, pianist; Reinhold Schmidt, baritone, and Morris Braub, violinist, with Rath Row Clutter and John L. Waldman as accompanists.

Federation Preparing History of Junior Clubs

The National Federation of Music Clubs is about to publish a history of its Junior Clubs, and Mrs. William J. Hall, chairman of this department, has sent out a questionnaire to all State presidents, junior chairmen and club leaders, inviting them to send information of these clubs for inclusion in the history.




From Ocean to Ocean

ST. LOUIS, Mo.—Hunter Jones, Lucile Cook and Mrs. Frank Habig appeared before the Moll Studio Club in a piano recital recently.

LIMA, OHIO.—Norma Cohen and Donald Atkins, piano pupils of Marie Hege-Horsche, were heard in numbers by Liszt at a reception given by Minette Fagan at the Lima House.

FALL RIVER, MASS.—The newly-organized Junior Musical Club recently gave an interesting program, including excerpts from "The Messiah" and a piano arrangement of the "Pastoral" Symphony of Handel.

SPRINGFIELD, OHIO.—Demonstrating the value of the phonograph in the teaching of music Ebbie Moyer gave a "record program" for her students at her studio in North Limestone Street on the afternoon of Dec. 6.

DUNCAN, OKLA.—Pupils of Donnie Griffith, teacher of piano and voice, took part in an interesting program given in the Duncan High School Auditorium recently. Naomi McCasland, pianist, presented her pupils in recital lately.

POTSDAM, N. Y.—Frank Merrill Cram, organist, was heard in a recital at Normal Auditorium recently. The program included numbers by Gounod, Dunn, Jenkins, d'Ambrosio, Bonnet and MacFarlane. Frederick L. Lobdell, baritone, appeared as soloist.

BUTLER, PA.—George Bob Wick, baritone of Pittsburgh and Butler, who has been confined to the Mayo Hospital, Rochester, Minn., for several months, has returned to his home here and expects to resume his concert work and teaching in the near future.

ALBANY, N. Y.—Frank H. McClure has been appointed to succeed Mrs. J. C. Scott as organist of the First Congregational Church. He is a pupil of Dr. Frank Sill Rogers. Mrs. George J. Perkins has been appointed soprano soloist at the Madison Avenue Presbyterian Church.

FORT LAUDERDALE, FLA.—At the Tri-County Teachers' Meeting, held here recently, a chorus of pupils of the Miami High School, led by Mme. Hall, sang a fantasia, "Chanson Russe." A violin solo was well played by Audrey Hall. Miss Hazeltine was heard in an aria from "Trovatore."

GRANVILLE, OHIO.—The Granville Festival Association gave its fourteenth annual performance of Handel's "Messiah" lately under the leadership of Karl Eschman. The soloists were Nina Shepard, soprano; Maude MacDonald, contralto; Ralph Soule, tenor, and R. Edgar Veith, baritone.

GREENWICH, CONN.—Carolyn Finney Springer, contralto, was presented in recital in Havemeyer Auditorium, under the auspices of the Greenwich Travel Club. Her program included the aria, "Ah, Rendimi" from "Mitrane" and the Sequidilla from "Carmen." Brayton Stark, accompanist, played solos.

PHILADELPHIA, PA.—Under the leadership of F. X. McKinney the choir of St. Stephen's Roman Catholic Church, repeated last week its special Christmas music. The soloists were Cecilia Melia, soprano; Augusta Kohnle McCoy, contralto; Frederick J. Brown, tenor, and Valentine Figniak, bass. Stella Gorman was organist.

PONTIAC, MICH.—Axel Skovgaard, Danish violinist, and Alice McClung

Skovgaard, pianist, were heard in concert at the Central Methodist Church. Mrs. W. Frederic Jackson of the Institute Conservatory discussed the opera "Trovatore" before the Opera Study Club, composed of her pupils. The principal arias and duets were sung. Grace Miller was the accompanist.

BUFFALO, N. Y.—Edna Luse, soprano, was heard by a large audience at the Chromatic Club recently, winning much applause in a program of classic and modern numbers. William J. Gomph was her accompanist. Also appearing on the program was Gerald Mass, cellist, accompanied by Mrs. Mass. He was especially well received in one of Saint-Saëns' Concertos and a Sonata by Marcello.

AUBURN, N. Y.—A quartet known as "The Montague Opera Singers," headed by Helen Montague, contralto and reader, and including Irene Gettys, soprano; John Erchenberger, tenor, and Herman Decker, baritone, was heard by a large audience at the Auditorium. The Welsh Male Chorus gave two concerts, one at noon at the Chamber of Commerce, and the other an evening event at the First Baptist Church.

EVERGREEN, ALA.—On "Alabama" Day, celebrated recently, Mrs. W. G. Hairston, head of the voice and piano departments of the Agricultural School of Evergreen presented twenty-two of her pupils in a recital in the school auditorium. Leona Trece, young soprano, who has a voice of exceptionally high range, and Martha Dickinson, who played a Godard Waltz ably, were among the most promising of those heard.

OWENSBORO, KY.—The Sonata and the Ballade were studied in recent programs of the Saturday Musicale Club of Owensboro. The officers of the senior organization are: Mrs. Virginia Duncan, honorary president; Mrs. Henry Petit, president; Amy Haberer, vice-president; Mrs. F. Miller Haynes, secretary; Eva Belle Birkhead, treasurer, and Mrs. James W. Richardson, librarian. Blanche Feuerlicht is counselor, and Mrs. R. Landis Weldon, vice-counselor, for the Junior Club.

SEATTLE, WASH.—Emily L. Thomas presented the following pupils in a piano recital: Madge C. Hurd, Elaine Swenson, Gladys Coon, Ellen Capewell and Isabelle Mullenger. Voice pupils of Sara Y. B. Peabody of the Cornish School faculty who were heard in a recent recital included Mrs. Harry Rudabeck, Lois Landerdown, Ella Goff, Mrs. J. R. Nichols and Constance Hart. Assisting artists were Kathryn Hazen, pianist, and Elizabeth Osum, violinist, pupils respectively of Anna Grant Dall and Maurice Leplat. John Hopper was the accompanist.

SEATTLE, WASH.—At a recent program of the Ladies' Musical Club, led by Ella Helm Boardman and Mrs. Bamford A. Robb, numbers were given by a women's chorus, consisting of Mrs. Philip Gearhart, Mrs. Cecil Bagley, Mrs. E. C. Ruge, Mrs. H. B. Perry, Mrs. Carl Hoblitzell, Mrs. F. C. Hackman, Mrs. Fred Clarke, Mrs. D. C. Kessler and Mrs. J. R. Hager. A mixed chorus was also heard. The Ladies' Musical Club Trio, the members of which are Margaret McCulloch, violin; Iris Canfield, cello and Leone Langdon, piano, played. The soloists were Mrs. J. B. Harrison, soprano, and Lois Adler, pianist. Irene Rodgers was the accompanist.

PORTLAND, ORE.—Irene H. Reynolds presented the following named pupils in a piano recital recently: Cora Allen, Virginia Prudhomme, Helen Moody, Gail McCredie, Elizabeth Gabler, Alling Goss, Kenneth Faulkner, Harold Leonard, Eunice Force and Marjorie and Marian Bass. Geraldine Peterson, a talented young artist, was presented in an interesting piano, violin and dance recital recently at the Lincoln High School Auditorium, by Walter Bacon, teacher of piano. Piano pieces by Paderewski, Rivé-King and Leschetizky and dance interpretations of "The Swan" by Saint-Saëns, "Morning" by Grieg and "Mighty Lak'a Rose" by Nevin were given. Herbert Herner, Merle Gollings, Evelyn Rossiter, Mildred Rhoads, Alice Christianson, Fay Cracknell, Gladys Haight, Florence Boyrie, Henry Ellas, Martha Gevurtz, Abe Leshner, Reinold Sichaw, Frances Antmann, Eliza Uhles and Sterling Young also appeared on the program.

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[Continued from page 21]

dent should play at least one wind instrument and, if possible, one brass and one wood-wind.

Training in Conducting

Prospective supervisors should have extensive opportunities to conduct children's choruses, girls' three-part choruses, male glee clubs, mixed choruses and orchestras and bands. The actual work of conducting should naturally be preceded by a theoretical study of the subject and much observation of the work of experts.

I believe the time is coming when we must give much more time to the appreciation of music given with the assistance of the talking machine, and courses should be given in such work both for the grades and the high school. However, music appreciation begins with the first note songs sung and continues until the child has left the high school and even further—has left the college and is in life itself. Every bit of music performed should be done in an artistic manner and no opportunity should be lost to enhance the child's knowledge and love of music. Music history is naturally linked with the subject of music appreciation and should be so carried.

Imagination and Vision

Obviously, it is impossible to record in a catalogue courses designed solely to bring about imagination and vision in a supervisor. However, it seems to me that the entire curriculum should be so put together that it stresses these two points. Imagination is perhaps the more

active, if I may so use the word "active" of the two qualities. Vision sees the thing to be accomplished as a whole. Imagination should do the same thing, but in addition it furnishes ideas for the accomplishment of the desired result. Imagination generally stirs up emotion, and proper emotion is an active force which will throw into all activities a "something" which otherwise would be lacking. I feel that too often in the effort to master subject matter this is lost sight of. If each supervisor could, with her imagination, glimpse a vision of what she wishes to accomplish for the community wherein she works and would

SCHUMANN HEINK CHEERED

Contralto, Completely Recovered from Illness, Sings in Youngstown

YOUNGSTOWN, OHIO, Jan. 21.—Showing no signs of fatigue and with voice unimpaired after her recent severe illness, Ernestine Schumann Heink received an ovation from an audience that overflowed onto the stage of the Park Theater on Jan. 17. She seems indeed to have found the secret of eternal youth and her voice was rich and beautiful as of yore.

Her program contained "Ah, Rendimi," from Rossi's "Mitrane," an aria from "Samson and Delilah," sung in German; a group of German lieder, including a dramatic interpretation of "The Erlking," Ardit's Bolero and, among the encores, MacDowell's "Thy Beaming Eyes" and Lieurance's "By the Waters of Minnetonka."

Tollefson Trio on Tour of South

The Tollefson Trio, Augusta Tollefson, pianist; Carl H. Tollefson, violinist, and Paul Kefer, cellist, gave the first public performance of a Sonata for Violin and Piano in D Minor by Felix Deyo, a New York composer, at its concert in the Apollo Studios, Brooklyn, on the evening of Jan. 12. The program also included Arensky's Trio in D Minor and solos for each of the three artists. The ensemble left New York on Jan. 20 for a five-weeks' tour of the South and Middle West, playing in many of the larger cities of Oklahoma, Texas, Mississippi, Louisiana, Georgia and Florida.

Lucy Gates and Lotta Van Buren to Give Joint Recitals Next Season

Lotta Van Buren, clavencinist, and Lucy Gates, soprano, will be heard in joint recitals next season, presenting a program of modern and classic numbers. They are being booked for a series of appearances by their manager, Catherine A. Bamman.

New York, January 25, 1923

7. WHEN I heard Tilla Gemunder for the first time, her singing reminded me of another artist who, in her long career before the public has given much pleasure to music lovers—there was the same dominant personality, the same gracious manner, the same vibrant wholesomeness, the same masterful intelligence in interpretation and, added to these, there was an individuality wholly charming and entirely her own. She reminded me of Olive Fremstad.

W. C. D.

(To Be Continued)

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constantly keep this in mind, the wheels would move much more smoothly and the ultimate good be greater.

In conclusion I wish to emphasize the fact that with the present standing music has in the educational world, the supervisor of music should be a cultured, broad, well-informed educator who knows how to teach children and who has the power of imagination to see and work for the best good of the community in which she is placed. If the aim of public education is the preparation of individuals to participate effectively in social life, the supervisor of music can have no less an aim, and she must find, in the period of her preparation, opportunity to learn the place of music in this great work as well as the technique which will enable her "to put it across."

SPRINGFIELD CHOIRS ACTIVE

Ohio City Hears New Christmas Mass by Local Composer

SPRINGFIELD, OHIO, Jan. 20.—The Christmas music was especially elaborate this year. A chorus of seventy-five under Charles L. Bauer gave Hawley's "The Christ Child" at the Covenant Presbyterian Church on the afternoon of Dec. 24. The orchestral parts were arranged by Mark Snyder. For St. Raphael, the largest of the four Catholic churches, the choir leader, Matthew Horan, composed a special mass. Another delightful cantata was "Yuletide Memories," by Ira B. Wilson, given at the Third Lutheran Church on Christmas Eve by an augmented choir. This was repeated on Jan. 7. The Covenant Church Choir went to South Charleston on Dec. 29 and repeated Hawley's work in the Presbyterian Church there.

Under the auspices of the Fortnightly Musical Club, a children's concert was given at Memorial Hall on Saturday afternoon, Dec. 23. It was free to all children of the city. The program consisted of orchestral numbers, songs, readings and dances.

Twilight vespers have been most popular here during the fall and winter. These are given in downtown churches and the artists donate their services. The Christmas vespers was devoted to the singing and playing of old Christmas carols.

The first rehearsal of the new year of the Civic Orchestra, organized last fall, was held in the new quarters of the Chamber of Commerce on Jan. 7. It plans to make its initial appearance in the spring.

Mrs. George S. Thurtle, president of the Fortnightly Musical Club, arranged an attractive program, given by club members on Jan. 13 before the Woman's Club of Urbana.

"Modern Composers" was the theme of the program and discussion at the meeting of the Little Musicians' Club, held Saturday afternoon, Jan. 6, at the home of Irma Gebauer.

Herbert L. Fessenden, one of the city's talented violinists, has removed to Dayton.

ANNA MARIE TENNANT.

Mrs. Bready Gives Lecture-Recital on "Rheingold" in South Orange

SOUTH ORANGE, N. J., Jan. 20.—Mrs. George Lee Bready of New York gave a lecture recital on Wagner's "Rheingold" recently. Mrs. Bready has given recitals annually in South Orange for several years and on this occasion was greeted by an audience of more than 200 persons. The recital was under the auspices of the Outlook Club.

POUGHKEEPSIE, N. Y.

Jan. 20.—Marguerita Baker, soprano soloist at Mount Morris Baptist Church, New York, and Harry William Watts, of the Eastman School of Music, pianist, were heard as soloists with the junior and senior orchestras of James W. Watts in the High School on Jan. 15. Miss Baker sang "With Verdure Clad" from the "Creation," and songs by Kramer, Hadley, Ronald and O'Hara. Mr. Watts played a Toccata by Sgambati, and Brahms' Ballade in G Minor. The junior and senior orchestras gave enjoyable numbers, and a violin quartet of women players was featured.

ELIZABETH EVELYN MOORE.

HUTCHESON AND GARDNER HEARD IN INDIANAPOLIS

Sonatas Featured in Joint-Recital Under Männerchor Auspices—Club Programs Given

INDIANAPOLIS, IND., Jan. 20.—Ernest Hutcheson, pianist, and Samuel Gardner, violinist, were presented in a program of solos and sonatas, under the auspices of the local Männerchor Society, at the Academy of Music on the afternoon of Jan. 14. The artists gave an authoritative performance of Beethoven's Sonata in A, Op. 47, No. 9, and a Sonata in A by Franck. For solo numbers Mr. Hutcheson gave a group of pieces by Chopin. Mr. Gardner gave his own "From the Canebreak," Saint-Saëns' "Rondo Capriccioso," and an arrangement of Rimsky-Korsakoff's "Hymn to the Sun."

The Matinée Musicale Club held its regular fortnightly meeting on the afternoon of Jan. 10, at the Masonic Temple. The program was given by Mrs. Roy Hunt, Mrs. Charles Pfafflin, Mrs. Dorothy K. Greene, Mrs. James Lowry, Mrs. Frank Edenharder and Mrs. George M. Lee. Charles F. Hansen, guest, was accompanist for Mrs. Lowry.

Mozart's opera "Cosi fan Tutte" was the subject at the meeting of the Harmonie Club on the afternoon of Jan. 15. Excerpts were sung by Mrs. Clyde Titus, Mrs. H. Caldwell, Mrs. Don Tullis, Mrs. Charles Maxwell, Mrs. C. Carr, Leona Wright, Mildred Daugherty, Helen Warrum-Chappell, Jessamine Barkley and Helen Smith. Accompaniments were played by Mrs. Edenharder, Mrs. S. Ruick and Helen Julia Smith.

PAULINE SCHELLSCHMIDT.

DULUTH HAS JOINT RECITAL

Engelbert Roentgen and Harrison Wall Johnson Heard in Matinée Series

DULUTH, MINN., Jan. 20.—The Matinée Musicale program at the Masonic Temple on Jan. 9 drew the largest and most enthusiastic audience of the season, the occasion being the second Afternoon Artists' Recital, in which Engelbert Roentgen, cellist and assistant conductor of the Minneapolis Symphony, appeared in joint recital with Harrison Wall Johnson, pianist, also from Minneapolis. Both artists received an ovation. Mrs. E. Jack-Miller, president of the society, made a brief introductory speech.

The next Evening Artists' Recital by the Matinée Musicale will be given by Alfred Cortot, French pianist, who will make his first appearance in Duluth.

MRS. GEORGE S. RICHARDS.

Elly Ney, pianist, and Claire Dux, soprano, will give a joint recital in Toronto on Jan. 29. Herbert Goode will be at the piano for Miss Dux.

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People And Events in New York's Week

POWELL URGES USE OF ANGLO-SAXON FOLK-SONGS

Pianist in Lecture-Recital Says That True Basis for American Music Is Neither Negro Nor Indian

John Powell gave an interesting lecture-recital at the New York home of Mrs. Reginald De Koven on Thursday afternoon of last week. Commenting on the wealth of folk-music that is available to the American composer, including Negro and Indian themes, he made a special plea for an Anglo-Saxon basis for our music, citing the large number of folk-melodies of English origin that are preserved in America.

Mr. Powell traced the origin of many of the melodies attributed to the Negro back to England. The Spirituals, he said, are largely English melodies, with Negro variations that were the result of the religious revival that swept over the British Isles in the middle of the nineteenth century and was later repeated in America. He explained the differences between the intervals used in pure Negro music and those of the tempered scale as employed by composers. Negroes use neutral thirds, fourths and fifths, which cannot be indicated in our notation.

While Mr. Powell claimed first place for Anglo-Saxon folk-music, he recognized the possibilities offered by Negro and Indian themes and played several compositions by way of illustration, including some of his own. Among the native composers represented were Marion Bauer with "White Birches" and Daniel Gregory Mason with "Two Silhouettes."

S. D.

Chorus of Spanish Children Formed in New York

The Union Beneficia Espanola, New York, has formed a chorus of Spanish-speaking children under Kurt Schindler, conductor of the Schola Cantorum, for training in the performance of Spanish folk-music. The membership now numbers forty-five and it is planned eventually to increase this to 100. Men's and women's choruses are also projected. The purpose of the organization is to reproduce in New York the work of the Spanish choral societies, founded in Cataluna more than forty years ago by Clave, and in the Basque provinces some fifteen years ago. Mr. Schindler, on recent visits to Spain, collected more than 2000 folk-songs, and he will use this material in training the young singers. He will be assisted in this work by Julian Huarte and Julio Osma, Spanish composers and pianists. The chorus, for which girls less than fifteen and boys less than twelve years of age are eligible, will meet for rehearsal at the headquarters of the Union, in West Sixteenth Street, on Tuesday evenings and Saturday afternoons.

Irish Music at Capitol Theater

A potpourri of Irish melodies was utilized in the prologue to the film version of J. Hartley Manners' "Peg o' My Heart," under the direction of S. L. Rothafel, at the Capitol Theater, New York, during the week beginning Jan. 21. These numbers included the "Irish" Rhapsody of Victor Herbert, played by the orchestra; "Believe Me if All Those Endearing Young Charms," sung by Betsy Ayres, and a solo by Robert Davis, tenor. The Intermezzo from "Cavalleria Rusticana" was played by the orchestra, Erno Rapee conducting. A ballad composed by Mr. Rapee was sung for the first time on this program by Evelyn Herbert and Frederick Jagel. The dance divertissements were "Une Tabatière à Musique" by Liadoff, picturesquely interpreted by Miss Gambarelli, and "Nola," a silhouette dance by Alexander Oumansky, Doris Niles and Thalia Zanou. The music program was broadcast by radio last Sunday evening.

People's Chorus to Celebrate Seventh Anniversary

The People's Chorus of New York will give its seventh anniversary concert in Aeolian Hall on Jan. 30. This organization is composed of business men and women who have taken up music seri-

ously in their leisure hours, and, under the instruction of L. Camilieri, have attained a high standard of ability. This concert has been organized to focus the attention of the public upon the importance of the work which this chorus is doing. The program includes numbers by Mendelssohn, Gounod, Saint-Saëns, Wagner, Beethoven, Rossini, two chorales by Bach, "Volga Boatmen's" Song and a new song by Camilieri. Cecil Arden of the Metropolitan Opera Company will sing "Il va venir," from "La Juive" by Halévy, and a miscellaneous group. Mrs. John Henry Hammond will speak on the value of ensemble singing in the life of a community.

Riverdale Choral Society Gives Winter Concert

The Riverdale Choral Society, Howard Barlow, conductor, with Max Polikoff, violinist, gave its winter concert at the Fieldston Tennis Club on the evening of Jan. 16. The chorus appeared to excellent advantage in numbers by Emily Perkins, Mendelssohn, Gounod, A. Walter Kramer, Winston, Forsyth, Barlow and Wagner. Mr. Barlow conducted with skill and precision and the chorus showed the results of training of unusual excellence under his baton. Mr. Polikoff won much applause in works by Sarasate, Pugnani, Tartini and Wilhelmi, giving a particularly brilliant performance of Wieniawski's "Polonaise Brillante." Constance Piper was the accompanist.

Institute of Musical Art Celebrates Eighteenth Anniversary

A concert celebrating the eighteenth anniversary of the Institute of Musical Art of New York was given by students and graduates of the school on Tuesday evening, Jan. 16. A program consisting wholly of compositions by Franz Schubert was creditably performed. The String Quartet in A Minor, Op. 29, and a Quintet, Op. 114, were played by Bianca del Vecchio, Lillian Fuchs, Marianne Kneisel, Winifred Merrill, Grisha Monasevitch, Bernard Ocko, Julian Kahn and Phyllis Kraeuter. A group of four songs was pleasingly sung by J. Nora Fauchald, with Carroll Hollister at the piano.

Klibansky Returns from Europe

Sergei Klibansky, teacher of singing, has reopened his studio after spending a month in Europe with his family. Betsy Lane Shepherd, soprano, is meeting with great success on her tour through the West. Among her engagements have been appearances in Vancouver, Seattle and Tacoma. Another pupil, Katherine Rice, was well received in a recital in Olympia, Wash. Dai Steele Ross has been heard in a number of costume recitals. Lottice Howell, soprano, is being favorably received as a member of the Hinshaw "Impresario" Company. Hope Loder has been heard in concerts in Richmond Hill and in Newark. Myrtle Wood gave a program before the Manhattan Study Club on Jan. 16. Mr. Klibansky has arranged for forthcoming student recitals in New York, White Plains, Newark and Elizabeth.

Samoiloff Artists Give Musicale

Lazar S. Samoiloff, teacher of singing, and Mrs. Samoiloff gave a reception and musicale in their Carnegie Hall studios on the afternoon of Jan. 14. The program was given by Gita Glazé, soprano, who was heard in an aria by Massenet and songs in Russian; Consuelo Escobar, coloratura soprano, in arias by Gounod and Verdi; Ava Bomberger, tenor, in arias from "Pagliacci" and "Bohème" and Clare Gillespie in the "Caro Nome" aria. The Quartet from "Rigoletto" was sung by Gladys St. John, Lillian Miller, Mr. Bomberger and Vladimir Dubinsky. Marta Stuart and Emil J. Polak were at the piano. Miss Escobar, Miss Glazé and Mr. Bomberger gave a concert for the radio in Newark on the evening of Jan. 14. Another Samoiloff pupil, Jean Baroness, soprano, has been singing in opera in Cairo, Egypt, with much success, appearing in the leading roles in "Pagliacci," "Tosca," "Faust," "Bohème," "Lohengrin" and "Butterfly." She was especially successful in "Tosca" and "Butterfly," in both of which operas she assumed the leading roles for the first time on short notice.

PATTERSONS GIVE MUSICALE

Soprano Presents Program in Second of Intimate Recital Series

Idelle Patterson, coloratura soprano, assisted by Lucile Orrell, cellist, gave the second of a series of intimate recitals at her home in West Seventy-sixth Street on the afternoon of Jan. 21. Beginning her program with an aria from Mozart's "Marriage of Figaro," another from Bellini's "Sonnambula" and a number by Cimara, she again disclosed the qualities of voice and art that have brought her distinction in the realm of song. She was also successful in a group of songs in German by Trunk, Wolf and Liszt, a French group by Koechlin, Groves and Gregh and four songs in English, "Wings of Night," by Wintner Watts; "Come Unto These Yellow Sands," by Frank La Forge; "By the Fountain," by Harriet Ware, and "The Catbird," by J. W. Clokey. Mrs. Patterson's employment of her high, clear voice in coloratura passages was noteworthy for ease of execution and accuracy to pitch and was at all times directed to musicianly ends. She was ably accompanied on the piano by her husband, A. Russ Patterson, teacher of singing.

Miss Orrell was applauded for her playing of a Chopin Nocturne, "Cui's 'Oriental'" and a Spanish Dance by Popper. The musicale was attended by about 150 persons, among whom were many prominent in the musical profession.

H. C.

New York College of Music Recital

Students of the New York College of Music and American Conservatory appeared in recital in Carnegie Chamber Music Hall on Jan. 11. Luella Lindsay and Florence Gwynne gave César Franck's Sonata for violin and piano; Leonore Hyman, soprano, sang numbers by Woodman and Lieurance; Victoria Regalbuto played a part of Beethoven's C Major Piano Concerto; Evelyn Schiff displayed a good coloratura in the aria "Una voce poco fa," and David Rasch gave an able performance of the Weber F Minor Concerto for piano. A harp, violin and cello trio, composed of Renee Baud, Linnea Hartman and Catherine Margeson, played effectively numbers by Schubert and Ebene.

Demonstrate Gescheidt System

Several pupils of Adelaide Gescheidt were heard in the Voice Analysis Class and Hour of Song at her Carnegie Hall studio on the evening of Jan. 9. After a short talk by Miss Gescheidt on the principles of her scientific system of voice development, a program of classic and modern songs was given by George Sharp, bass; Margaret Sherman, soprano; Foster House, tenor, and Lucille Banner, soprano. Luigi Boccelli, baritone, another pupil of Miss Gescheidt, was heard in recital before the New Century Club of Philadelphia recently, in a program that included arias by Verdi and Mozart. Alfredo Valenti, bass, who is appearing in England and Scotland with the British National Opera Company, has essayed a number of roles with success, being particularly acclaimed in the rôle of *Mephistopheles* in Gounod's "Faust."

Hindoo Trio in New York Concert

The Trio Ragini of India, which consists of Ragini Devi in native songs and dances; Sarat Lahiri and Vishnu Nimbalkar, players upon native instruments, was heard in a concert at the home of Mrs. Edward A. Hutton, New York, recently. This was the first of a series of private concerts in New York, most of their concerts heretofore having been given before college audiences and music study clubs.

Grace Hoffman to Resume Concert Work

Grace Hoffman, coloratura soprano, will resume her concert activities in the near future, appearing in several engagements in and near New York. Miss Hoffman, in private life the wife of Dr. J. Willis Amey, New York surgeon, gave birth to her second son, Frank Lowell Amey, on Nov. 14.

PUPILS HONOR DUDLEY BUCK

Surprise Teacher with Gifts at Party in His Studios

Dudley Buck, teacher of singing, was surprised by his pupils who assembled in his studios and presented to him a music cabinet and a handsome torchere recently, in token of their appreciation of his work with them.

A number of artists from the Buck studios have been heard in concert recently. Frank E. Forbes, baritone, has just returned from Danville, Va., and Wilkes-Barre, Pa., where he appeared successfully in concert. Madeline Laase, soprano, who went abroad last year, sang recently in a concert in Munich, receiving favorable comment in the press. Leslie Arnold, bass-baritone, was heard in a recent performance of Rossini's "Stabat Mater" under the leadership of Archer Leslie Hood, in Paterson, N. J. His success was so pronounced that he was engaged for two succeeding concerts. He was also soloist at the Traffic Club luncheon at the Waldorf on Jan. 12. Madge Daniell, soprano, was soloist at the Spanish Roman Catholic Church in New York in the holidays.

To Give Recital for Benefit of MacDowell Colony at Peterboro

A recital for the benefit of the MacDowell Colony at Peterboro, N. H., will be given under the auspices of the Washington Heights Musical Club by Ethel Grow, contralto, at the Plaza Hotel on the evening of Jan. 30. All receipts from the concert will be turned over to Mrs. MacDowell. The program will include an aria by Henry Holden Huss, "Cleopatra's Death"; songs by Handel and Mozart, a group of modern French songs and a group of numbers by American composers, including one by Jane Cathcart, founder and president of the Washington Heights Club.

Musical at Susan S. Boice's Studio

Pupils of Susan S. Boice appeared in a studio musicale given on Jan. 6 in celebration of the golden wedding of Mr. and Mrs. Henry Smock Boice. Among the guests were John Prindle Scott, composer; Mr. and Mrs. Harvey Hindermeyer, Dr. and Mrs. Woelflein, and Mr. and Mrs. Eugene C. Carder. Grace Potter Brimlow sang "Holiday" by Mr. Scott and "Calm as the Night" by Bohm. Ethel Miller gave "The Awakening" by Spross and songs by Mr. Scott. Mr. Hindermeyer sang "The Living God" by O'Hara; and Virginia Shirmer, violinist, was heard in a group of pieces. Helen Fyfe, a pupil of Miss Boice, appeared recently as soloist before the Afternoon Musical Club of Jersey City, and has been engaged as soloist of the Summit Avenue Church.

Organists' Guild to Give Second Program at St. Thomas' Church

The American Guild of Organists will give the second of its series of public concerts in New York in St. Thomas' Church on the evening of Feb. 22. The program will be presented by the combined choirs of All Angels', St. Thomas', Trinity and the Cathedral of St. John the Divine. The singers will number 115 boys and eighty men, who will be under the leadership of Dr. T. Tertius Noble, organist and choirmaster of St. Thomas'. The program will include works by C. Lee Williams, Sallis, Purcell, Wesley, Attwood and Stanford.

Japanese Artists to Appear Here

Representatives of the Imperial Theater of Tokio, Japan, will appear in a program of music and dancing at Aeolian Hall, New York, on Saturday evening, Feb. 3. Yoshie Fujiwara, tenor, who has been schooled in Italy and France, will sing; Masao Takata, ballet master of the Imperial Theater, and Sei Hara, première danseuse, will appear in a series of interpretative dances.

Chamber Ensemble Gives Program of Polish Music

The Chamber Ensemble of New York gave a program of Polish music in "An Evening in Poland" program, arranged by the Americanization Department of the Baptist Mission Society, at the Park Avenue Baptist Church on the evening of Jan. 18. The program included folk-

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ART OF CHALIAPIN AMAZES MILWAUKEE

Bax's "November Woods" Given at Concert by Chicago Symphony

By C. O. Skinrod

MILWAUKEE, Jan. 20.—Feodor Chaliapin disclosed his extraordinary gifts in a recital program which amazed music-lovers by its refinements of art and mastery of characterization, in the Pabst Theater on Jan. 12. Among the most effective numbers given by the Russian bass was Moussorgsky's "Song of the Flea." Mozart and Grieg were also represented on the program, the numbers of which were announced from the stage by the artist, according to custom. Nicholas Levienne, cellist, was an assisting artist, and Max Rabinowitch was effective as piano soloist and accompanist. Marion Andrews was the local manager for the concert.

Arnold Bax's "November Woods" was an interesting item in a program by the Chicago Symphony, conducted by Frederick Stock in this city recently. The tone-poem made a fine impression with its blend of harmonic clarity and suggestive modern dissonance. Beethoven's "Eroica" Symphony was the principal number on the program, and from this work the leader extracted new beauties. An imaginative reading was given of Tchaikovsky's "Romeo and Juliet" Overture. The concert was given under the local management of Margaret Rice.

N. Y. People and Events

[Continued from page 46]

songs, and two groups of art songs, including numbers by Paderewski, Stojowski, Szymanowski, Rozycski and Iarecki, sung by Louise Llewellyn-Iarecka, and a Trio for Violin, Piano and Cello, by Tadeusz Iarecki, played by the Trio Del Pulgar.

To Award Scholarships for Friedberg Class at Institute of Musical Art

Dr. Frank Damrosch, director of the Institute of Musical Art, has announced that through the generosity of one of the trustees of the Institute, three free scholarships will be awarded for the special course in interpretation to be conducted by Carl Friedberg, pianist, beginning Feb. 12. The preliminary hearing will take place at the Institute on the afternoon of Feb. 4 and the final awards will be made by Mr. Friedberg a week later. The applicants will be asked to play either a concerto, one of Beethoven's last five sonatas or one of the larger works of Schumann, Chopin or Brahms.

Haywood Students Active

Students from the Haywood vocal studios have been heard recently in many parts of the country. Francis Griffith, tenor, was heard in concert in Concord, N. C., under the auspices of the Music Lovers' Club. Marjorie Suiter, soprano, took part in a Christmas program at the Arlington Avenue Presbyterian Church in East Orange and also gave a program before the Charlotte Emerson Brown Club. Geneva Youngs, soprano, gave a program at the Haywood Studios recently and is scheduled to appear in recital at the Washington Irving High School on Jan. 28. Lillian Hart Durand, soprano, was heard as soloist at Christ Episcopal Church, Pompton Lakes, N. J., recently, and Katherine Murdoch, soprano, has made a number of recent appearances in Indianapolis.

Saenger Pupils Give Radio Concert

A demonstration of the Oscar Saenger Vocal Training Records was included in a concert broadcast from the Radio Station at Tarrytown, N. Y., on Saturday evening, Jan. 13. Mr. Saenger gave an explanation of his method and a demonstration of the records was made by two of his pupils. Phradie Wells, soprano, and Paul T. Flood, baritone. A well arranged program, intelligently and charmingly interpreted, was also given by Miss Wells and Mr. Flood. Miss Wells was heard in Curran's "Life," Del Riego's "Hayfields and Butterflies," Troyer's "Invocation to the Sun God"

and LaForge's "Song of the Open," while Mr. Flood sang Rubinstein's "From My Soul's Depth," O'Hara's "Spring Will Return with You," Carpenter's "Treat Me Nice," Neville's "Mine Only" and Russell's "Rosemary." Mrs. Paul T. Flood was accompanist for the singers and also appeared as soloist, playing a Chopin Waltz and Grainger's "Country Gardens."

St. Cecilia Club in Popular Series

The St. Cecilia Club, Victor Harris, conductor, appeared in the People's Symphony Concerts Series at Washington Irving High School on Jan. 19. The assisting artist was Wolfe Wolfsohn, violinist, who played the first movement of the Lalo "Symphonie Espagnole." The program included choruses for women's voices by Schubert, Bertram Fox, Mark Andrews, Florabel Blackwell, Paul Vidal, Fourdrain, Edgar Stillman Kelley, Mrs. H. H. A. Beach and H. Waldo Warner. In the second part of the program Mr. Wolfsohn played works by Tartin, Schumann-Kreisler and Vieuxtemps.

Reception at Mannes School for Mr. and Mrs. Artur Schnabel

Mr. and Mrs. David Mannes gave a reception and musicale in honor of Artur Schnabel, pianist, and his wife, Theresa Schnabel-Behr, lieder singer, who is now on her first visit to America, at the David Mannes School of Music on the afternoon of Jan. 13. Mrs. Schnabel was heard in a group of Schubert songs, including "Der Jüngling an der Quelle," "Die Stadt," "Fischeweise," "Der Doppelgänger" and "Der Erlkönig."

Pupils of W. Warren Shaw Heard

Pupils of W. Warren Shaw gave a recital in the Central Y. M. C. A. in Philadelphia on Jan. 6, those taking part being Cora Frye, Louisa Broomell, Lena Buehn, Howard Haug, Horace Hood and William E. Miller. Noah H. Swayne has been engaged as soloist with the University Glee Club in a concert to be given in the Metropolitan Opera House, New York.

Claire Lillian Peteler Sings for Pelham Manor Club

Claire Lillian Peteler, soprano, assisted by J. Horace Smithey, baritone, and Charles Gilbert Spross, composer-pianist, gave a concert before the Manor Club of Pelham on the evening of Jan. 12. Miss Peteler was heartily received in two groups of songs by Fevrier, Farley, Spross, Valverde and Ganz and, with Mr. Smithey, in duets by Massenet and Mozart. Mr. Smithey and Mr. Spross were each heard in solo groups. Numerous encores were demanded in the course of the evening by the large audience.

Dukas Work Played at Rialto Theater

Dukas' "Sorcerer's Apprentice" was played by the orchestra of the Rialto Theater, under the alternate leadership of Hugo Riesenfeld and Joseph Littau, during the week beginning Jan. 21. Moszkowski's "Valse Brillante" was danced by Lillian Powell. At the Rivoli Theater the orchestra, under the leadership of Mr. Riesenfeld and Frederick Stahlberg, played Massenet's "Phèdre" Overture.

Richard Crooks Preparing New Programs

Richard Crooks, tenor, has gone to Asbury Park, N. J., to prepare programs for his forthcoming appearances. Mr. Crooks was recently heard with the Detroit Symphony and in the last week has filled engagements in Baltimore, Keene, N. H., and Northfield, N. H. In the first ten days in February he is booked for five appearances, one of which will be in New York at a Biltmore Morning Musicale and another in Boston with the Handel and Haydn Society.

Marguerite Le Mans to Give Recital

Marguerite Le Mans, soprano, will give a recital in Carnegie Chamber Music Hall on Friday evening, Feb. 2, assisted by the Beaumanson Trio. Miss Le Mans will be heard in German and French groups, and old Scottish and English songs.

Robert O'Connor, pianist, was heard in recital under the direction of the Inter-Theater Arts, Inc., at the Art Center, New York, on the afternoon of Jan. 14. Mr. O'Connor gave a program of classic and modern numbers and was especially applauded after Crist's "Chinese Dance."

BUFFALO CORDIAL TO RUSSIAN OPERA

Paderewski, Gabrilowitsch, Flonzaleys and Samaroff Greeted in Concert

By Frank W. Balch

BUFFALO, N. Y., Jan. 20.—Under local management of Bessie Bellanca, director of Musical Arts, the Russian Grand Opera Company was heard in several performances recently. "Boris Godounoff" was the opening bill, with Nikolai Karlash, Max Panteleef, Ivan Dneproff and Valja Valentino in the leading roles. An even larger audience on Tuesday night heard Halevy's "The Jewess," with Nina Gusieva, Nikolai Buzanowsky, Zena Ivanova, Gabriel Hranowsky, Vladimir Svetloff and David Tulchinoff. A packed house heard Rimsky-Korsakoff's "The Snow Maiden" at the Wednesday matinée. Other operas presented included: Rubinstein's "The Demon," on Wednesday night; Glinka's "The Czar's Bride," on Friday night; and Tchaikovsky's "Eugene Onegin," on Saturday night.

Ignace Paderewski was accorded an ovation in Elmwood Music Hall, and on the street immediately after the concert, on Jan. 3, by a huge audience that overflowed the seating capacity of the vast auditorium. He was presented here under the local management of Mai Davis Smith. Mendelssohn's Variations, Op. 54, the Schumann Fantasia, a Beethoven Sonata, a Chopin group and some Liszt numbers comprised the program, which was extended to nearly twice its size by encores. Beautiful phrasing marked the Mendelssohn number and the Chopin and Liszt groups were of delightful interpretation and presented with flawless technique.

With Ossip Gabrilowitsch, pianist, as soloist, the Flonzaley Quartet delighted a big audience in Knights of Columbus Auditorium, on Jan. 8, under the local management of Mai Davis Smith. Mr. Gabrilowitsch, who is a great Buffalo favorite, appearing here this season no less than half a dozen times, several of these as conductor of the Detroit Symphony, played a Chopin group and was given an ovation. The Quartet's first number, a Beethoven Quartet in F Minor, brought well-deserved applause, as did the Arnold Bax Quartet, which followed. The Schumann Piano Quintet ended the program.

Olga Samaroff, pianist, made her second appearance here in the present season, on Jan. 4, in recital at the Twentieth Century Club. The first half of her program she devoted entirely to Chopin, the second half to works of Rachmaninoff, Debussy, Cyril Scott, Wagner-Hutcheson and Moszkowski, playing all with artistic finish.

Westchester Musical Arts Society to Give New York Concert

The Westchester Musical Arts Society, Bernard Sinsheimer, conductor, will give its first New York concert at the Town Hall on Sunday evening, Jan. 28. A French program will be given in honor of the Pasteur centennial. Dr. Nicholas Murray Butler will make an address.

Casella to Give First American Performance of Albeniz Work

Alfredo Casella, pianist and composer, who will arrive in America shortly for his second visit, will make his first appearance of the season as soloist with the New York Philharmonic, giving the first American performance of Albeniz's Rhapsodie Espagnole. He will be heard later as soloist with the Boston, Chicago and Cleveland orchestras and will give a New York recital in Aeolian Hall on Feb. 24. In the course of the last few months Mr. Casella has been heard in the principal cities on the Continent, being received with especial favor in Paris, where his tone poem, "A Notte Alta," was heard for the first time.

James Price Fulfills Many Engagements with Oratorio Societies

James Price, tenor, has been active as an oratorio singer in the last few weeks, appearing with a number of the larger choral societies in the East, including the Oratorio Society of New York in its first presentation of Gallico's "Apocalypse." More recently he appeared with the Bloomfield Choral So-

ciety in Schubert's "Die Allmacht," and in six performances of Handel's "Messiah," two in Yonkers, two in New York, and one each in Ridgewood and Elizabeth, N. J. Mr. Price also appeared with the Choral Club of Norwalk, Conn., in a performance of Coleridge-Taylor's "Hiawatha's Wedding Feast" on Jan. 15, and was especially acclaimed for his singing in Gade's "The Crusaders" with the Oratorio Society of Hartford, Conn., on the following night. Mr. Price has also been heard in several concerts in addition to his activities as soloist at the Church of the Incarnation.

PASSED AWAY

George Lansing

BOSTON, Jan. 22.—George Lansing, composer and music teacher, died suddenly at his home in this city on Jan. 17. He was born in Troy, N. Y., sixty-two years ago and was graduated from the Troy High School. For many years he conducted the Boston Ideal Club Orchestra, touring the country for five years with the organization. For the last thirty-five years he was a music teacher and coached mandolin and banjo clubs at Dartmouth, Wellesley and Smith colleges. His compositions were widely played. His best known work, "Darkies' Dream," was written for the banjo, on which instrument he was a skilled performer. He leaves a son, Richard L. Lansing, and two sisters.

WILLIAM J. PARKER.

François Peru

François Peru, said to have been the last surviving of Chopin's pupils, died recently in Paris at the age of ninety-two, according to a dispatch published in the New York *Herald*. It is stated that the end came in a garret where Mr. Peru, penniless, was attended by a few old friends. At one time he was a prosperous teacher in Paris, but old age and ill health caused him to lose his following, and toward the last he was reduced to giving a few lessons in a poor quarter of the city. Chopin heard Peru play at the age of twelve and was so impressed with his ability that he offered to teach him free of charge until such time as the young boy could earn his living.

Mrs. Mary Weber Hunt

RICHMOND, IND., Jan. 20.—Mrs. Mary Weber Hunt, for many years one of the best known musicians in eastern Indiana, was recently struck by an automobile and instantly killed. For many years Mrs. Hunt was a leading spirit in the Matinée Musicale, a teacher of piano and the organist of the First Presbyterian Church, but since the death of her mother and her husband a few years ago, she had retired from public activities. Her music library has been presented to Earlham College in this city by her niece, Mrs. Walter Bryant of Detroit.

ESTHER GRIFFIN WHITE.

Kate Santley

LONDON, Jan. 18.—Kate Santley, well known a generation ago as actress and singer, died at Brighton recently. She was born in the United States, and made American appearances in light operas in the early seventies. Thereafter she sustained leading roles in operettas by Offenbach and other composers in London, and was for several years lessee of the Royalty Theater. She was the author of the libretto, and first composer of the music of an operetta, "Vetah."

Mrs. Clara Eberhart

PORTLAND, ORE., Jan. 20.—Mrs. Clara Eberhart died at her home in this city recently. She was sixty-eight years old, and was the second oldest member of the Portland Oratorio Society, with which she had been associated since its organization in 1912. Mrs. Eberhart was always active in music and for some time was a choir leader.

IRENE CAMPBELL.

Alfred Hirth

NEWARK, N. J., Jan. 22.—Alfred Hirth, violinist, of Irvington, N. J., dropped dead in the orchestra pit of the Branford Theater here on Jan. 18. A performance was in progress at the time and Mr. Hirth made an unsuccessful effort to reach the exit before he fell. Death was caused by heart disease.

"Carmen" Banned in Berlin

As a result of the protest of the Actors' League, the Association of Theatrical Managers of Berlin has stopped rehearsals of all French plays in preparation and will withdraw all French plays now running. A dispatch to the New York Times states that the boycott, which is a result of the invasion of the Ruhr district, has extended to the State Opera, where "Carmen" has been eliminated from the repertory.

Wagnerian Singers to Reach New York on Jan. 27

The German Opera Company, which is to give the Wagnerian Festival at the Manhattan Opera House from Feb. 12 to March 3, is expected to arrive in New York on Jan. 27 by the President Roosevelt from Bremen. The principal singers include Elsa Alsen, Maria Lorenz-Hoellischer, Eva von der Osten, Marcella Roesler, Else Wuehler, Meta Seinemeyer, Lotte Appel, Hede Mex, Friedel Schwarz, Erna Ohlsen, Lotta Baldamus and Editha Fleischer, sopranos; Otilie Metzger-Lattermann, Jessyka Koetrik, Emma Basith and Emilie Andree, mezzo-sopranos and contraltos; Jacques Ursus, Adolph Lussmann, Robert Hutt, Heinz Bolimann, Johannes Scheurich and Edwin Steier, tenors; Friedrich Schorr, Friedrich Plaschke, Theodor Lattermann, Desidor Zador, Benno Ziegler and Rudolph Hofbauer, baritones, and Josef v. Manowarda, Alexander Kipnis and Erik Schubert, basses. With them will arrive George Hartmann, general director of the company; Leo Blech, first conductor; Dr. Hans Leschke, director of chorus, and Gustav Schwabe, who will supervise a staff of twenty assistants in the direction of the stage lighting. Two of the conductors, Eduard Moerike and Eugen Gottlieb, are already in America. Twenty-six chorus members and a complete orchestra have been recruited here, and Mr. Gottlieb, who is conducting the rehearsals, says the orchestra is as fine a body of musicians as any he has conducted in Germany.

Metropolitan Will Revive "Tannhäuser" Next Week

Wagner's "Tannhäuser" will be revived at the Metropolitan Opera House, after eight years, with Maria Jeritza in the rôle of Elisabeth on Feb. 1, according to announcement made by Giulio Gatti-Casazza, general manager. The opera, which will be conducted by Artur Bodanzky, will enlist also the services of the following artists: Margaret Matzenauer as Venus, Curt Taucher in the title rôle, Clarence Whitehill as Wolfram, Paul Bender as the Landgraf and Raymonde Delanois as a Shepherd. The *mise-en-scène* has been arranged by Samuel Thewman and August Bergei has devised the dances. New scenery for the production has been painted by Hans Kautsky of Vienna and the costumes have been made by Mme. Castel-Bert.

Jeritza Founds Paris Scholarship for American Girls

Maria Jeritza, soprano of the Metropolitan Opera Company, has chosen Susan Steel of New York as the winner of the scholarship which she has established for American girls in the Paris studio of Blanche Marchesi, vocal teacher. Miss Steel has studied piano with Eugene Bernstein and singing with Gabriel Sibella and Jeanne Fauré and speaks both French and Italian. She is the daughter of Willis Steel of the editorial staff of the New York *Herald*, and is at present appearing at the Forty-fourth Street Theater in a Brady production entitled "The World We Live In." She was chosen from among more than 100 applicants and is said to possess an unusual soprano voice. Mme. Marchesi is the mother of Baron Popper, who is Mme. Jeritza's husband.

New York Harpists' Chapter Begins Zealous Career

Though Only Two Months Old, Organization Has Mapped Out Active Policy—Members Will Survey Developments in All Spheres of Musical Activity, Instead of Limiting Attention to Harp Alone—National Association of Harpists Promotes Plans for Wider Influence and Better Knowledge of Instrument

HARPISTS today in America are exhibiting a wider interest in the possibilities of their instrument, and the progress of their National Association is a testimony of this fact. Among the most active and zealous of the chapters of this association is that established in New York two months ago, with Mrs. Karl Bitter as president; Eve Horan as secretary and George W. Wheeler as treasurer. The energy which this chapter, now comprising 170 members, has shown thus early in its existence may well stimulate similar organizations throughout the United States.

A definite policy has been marked out by which the interest of the members will be kept alive, and one successful meeting held recently was in the nature of an Open Forum, for an exchange of views on the developments in the field of music. Mrs. Bitter, president; Mrs. Horan, secretary; Carlos Salzedo, president of the National Association of Harpists, who is a member of the chapter, and Salvatore de Stefano opened the discussion.

These talks, it is intended, shall cover a wide field, for the aim of the promoters of the chapter, as it is that of the directors of the National Association, is that the members, instead of limiting their attention to the music of the harp alone, should survey the developments in all spheres of musical activity. "Every musician," says Mr. Salzedo, "should endeavor to make himself conversant with musical progress in all its phases, and should, moreover, know something of what is going on in other fields—painting, and sculpture, and philosophy, for example. No harpist should restrict his attention to the forty-seven strings of his instrument."

Lectures are also to be organized by the New York chapter as part of its program. The first on the subject, "The Harp as a Cosmic Symbol," was given at the second meeting by D. Rudhyar, who recently won, with his composition "Soul-Fires," the \$1,000 prize offered by W. A. Clark, Jr., of Los Angeles, for a symphonic poem. At the third meeting Salvatore de Stefano gave a program of harp music. This program comprised, first, a group of the seventeenth century; second, a group selected as representing the adolescence of harp music—well enough for sentimental reminiscence, it was contended, but to which mature modern musicians neither would nor should return; and third, a group of modern harp music.

National Association's Steady Growth

The progress of the Association, though admittedly slow, is certain, according to Mr. Salzedo. "Though we have not yet included in our ranks all who ought to be there," he says, "those who are not yet members will, we feel sure, be inevitably attracted by the advantages of membership. All who are assisting to promote the interests of the Association are doing so in the most loyal and unselfish spirit; not one of the officers receives a salary, and all are working zealously to further the cause of art."

It is an aim of the Association to make



Extending Vogue of the Harp. Left to Right—Top Row: Mrs. Karl Bitter, President of the New York Chapter; George W. Wheeler, Treasurer, and Eve Horan, Secretary, of the New York Chapter. Bottom Row: D. Rudhyar, Composer of the Prize Symphonic Poem "Soul-Fires," Who Recently Lectured Before the Chapter; Salvatore de Stefano, Who Gave a Program of Harp Music at the Third Meeting of the Chapter, and Carlos Salzedo, President of the National Association of Harpists

the harp as a concert instrument no less musically important than the best-known instrument. Its policy includes the establishment of free scholarships and master classes, as well as harp departments in schools, colleges and conservatories throughout the country; the encouragement of all attempts aiming toward the perfection of the harp from the manufacturing viewpoint; the solution of the problem of perfecting harp strings, and the institution of chapters throughout the United States and foreign bureaus. Such bureaus are now being organized in Italy, France, England, Russia, Germany and Austria. An annual international prize contest is projected with a view of enlarging the répertoire of the harp in solos and as a basis for chamber music. A new sphere is opening for the harp today in the greater possibilities which are being exploited for it, and the extended color and range of the music which is being written for it.

Many Chapters Formed

Existing local and State chapters of the National Association, with their organizers, are: New York, Mrs. Karl Bitter; Boston, Alfred Holy; Canada, Mary Inez Cloran; Chicago, Clara Louise Thurston; Detroit, Helen Burr Brand; Indiana, Louise S. Koehne; Kentucky, Joanne M. Sanning; Los Angeles, Alfred Kastner; Northern California, Marie McQuarrie; Pacific Northwest, Eleanor Nordhoff Beck; Providence, Van Veacht Rogers; Texas, Maudetta M. Joseph. The corresponding secretary of the chapters is Anna W. Lawrence.

William Place, Jr., is the founder of the Association, the officers of which are: Carlos Salzedo, president; Maud Morgan, vice-president; Melville Clark, treasurer; Alice Hills, financial secretary; Helen Manzer, recording secretary; George W. Wheeler, assistant secretary; Mr. Salzedo, Mr. Clark, Mrs. Lawrence, Marie Miller, Miss Morgan, A. Francis Pinto and Salvatore de Stefano, executive committee; Dorothy Johnston Baseler, Mrs. Bitter, Mr. Clark, Annie Louise David, Miss Hills,

Miss Morgan, Mr. Pinto, Mr. Rogers, Arthur Jones, Mrs. Lawrence, Elizabeth Letchford, Miss Manzer, Miss Miller, Mr. Salzedo, Philip Sevasta, Mr. de Stefano, Mary Warfel and Jean A. Whitten, board of directors.

One of the aims which the association regards as of great importance, Aim V, is to bring about an agreement for the standardization of the position of the harpist at his instrument, so as to secure a free technique and a deep, round tone-production permitting of an expansive scale of dynamics. The New York chapter recently discussed this subject, and unanimously passed a resolution recommending that this aim be enforced, but expressing the view that this could be done only by a general agreement between the various chapters of the Association. Aim V will be one of the chief topics of the coming annual convention in Providence, R. I., on April 22 and 23.

McCormack Gives Benefit Concerts in Dublin

John McCormack gave two concerts in Dublin for the benefit of the Mater Hospital and the St. Vincent de Paul Society on Jan. 16 and 18, according to a cablegram received by Charles F. Wagner, the artist's American manager. More than £4000 was realized in these concerts and Mr. McCormack is said to have been accorded an unusual ovation. On Jan. 20 the tenor left for Monte Carlo, where he has been engaged to sing in opera. He is to make appearances as soloist with an orchestra under Bruno Walter's leadership in Berlin on April 21 and 22. He will be heard subsequently in a series of recitals in the German capital and in opera at Baden-Baden.

Gigli Invited to Sing in South America

Beniamino Gigli, tenor of the Metropolitan Opera Company, has been invited to sing at the Colon Theater in Buenos Aires in July to strengthen the position of Italian opera in South America. The tenor has not yet decided upon his answer to the invitation.

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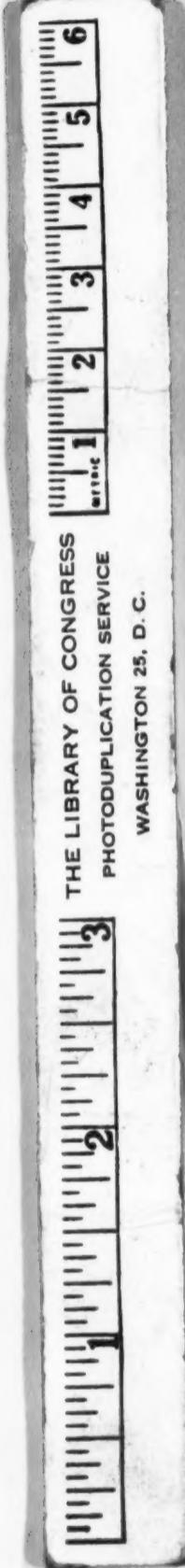
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